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SEPTEMBER, 1916

No. 235

The INTERNATIONAL STUDIO

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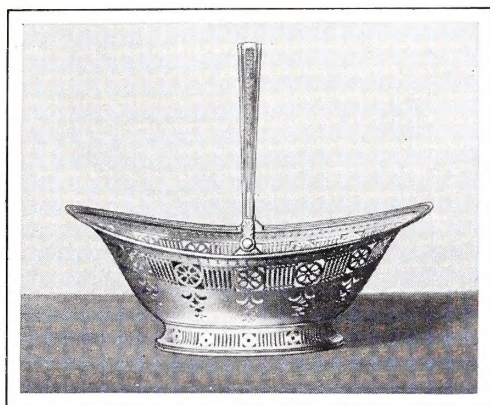
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SCHOOL NOTES

THE ART STUDENTS' LEAGUE OF NEW YORK

THE season of 1916-17 will be inaugurated at the Art Students' League on October 2, in its spacious series of specially designed studios in the American Fine Arts Building.



ORIGINAL ETCHING BY A MEMBER OF
THE ART STUDENTS' LEAGUE

The League is one of the oldest and best-known institutions for art instruction in this country, having been founded in 1875 and incorporated in 1878, for the purpose of establishing and maintaining an Academic School of Art which should give a thorough course of study in Drawing, Painting and Sculpture, and for the cultivation of a spirit of fraternity among art students. It is the endeavour of the League that the students of all branches of art shall find instruction of the highest possible order. It is not satisfied to create mere technical excellence, but is desirous of training a group of men and women of character and distinction, and to that end it aims to foster individuality and to assist the students to cultivate that expression of self which is the only path leading to great success.

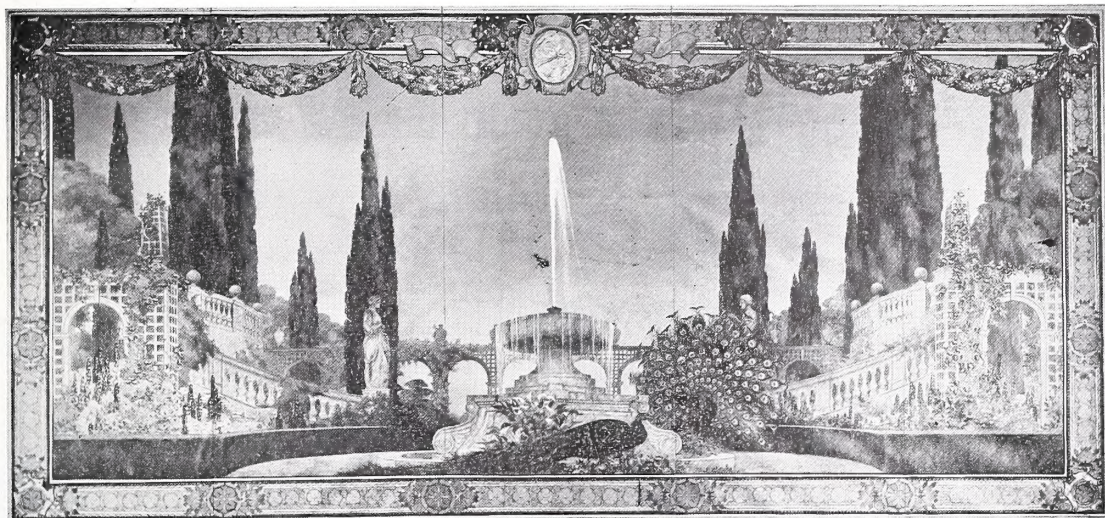
As a proof that the School is filling the needs of to-day, it looks to its enrollment which shows the names of 1,886 students during the past year.

Its affairs are administered by a Board of Control consisting of twelve members, the majority of whom are students actually at work in the classes of the school. These twelve board members are elected annually by the members of the League. The new president is Gifford Beal, the well-known young painter whose pictures are frequently reproduced in this magazine.

The list of instructors and members of the League who have attained signal distinction is an honour roll which contains the most brilliant names in American art.

An important innovation for this year is the abolition of money prizes and competitive scholarships. The decision to make this change has been arrived at after serious consideration and because of the sincere conviction that such competitive awards are a menace to self-development among students, and not the stimulus that they aim to be. Instead, the League has gathered on its Board of Instructors men

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PANEL DESIGNED AND EXECUTED FOR EXHIBITION HALL OF THE MASSACHUSETTS HORTICULTURAL SOCIETY
BY STUDENTS IN THE SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

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Pastel Drawing
THE QUEEN'S BEDCHAMBER
Frontispiece

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Pastel
A LANDSCAPE TIME SKETCH
Facing page 134

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Pastel
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Facing page 138

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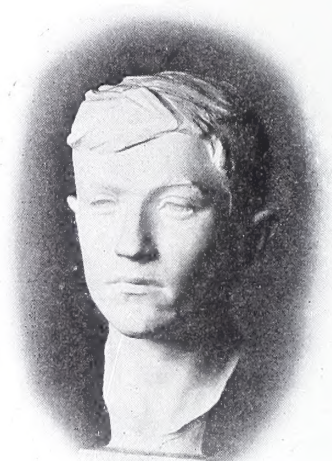
masters. Their names and the branches of art which they will teach are announced elsewhere in this magazine, in the form of an advertisement. The curriculum provides for morning, afternoon and evening classes in these subjects for both men and women.

The plan of setting aside certain Saturday

mornings for the discussion of art subjects has proved so successful that the League hopes to continue this policy for the coming season. During the past winter there were ten of these meetings, to which all of the students of the League were invited. There were informal talks by William M. Chase, Charles Dana Gibson, Albert Sterner, Boardman Robinson, John C. Johansen, George Bellows, Paul Manship and Gutzon Borglum, while Charles W. Hawthorne and Paul Dougherty each painted a canvas before the students.

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The Yale School of the Fine Arts, Yale University, enters now upon its fourth year under the directorship of Sergeant Kendall.



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In the Department of Painting great importance is given to formation of the picture-making ability of the student, and the classes in composition under the instruction of Edwin C. Taylor are unexcelled. The study of anatomy and perspective accompanies that of composition.

In the painting classes under Sergeant Kendall the advanced student is encouraged to seek for his own expression and to prepare to enter upon the actual practice of his profession.

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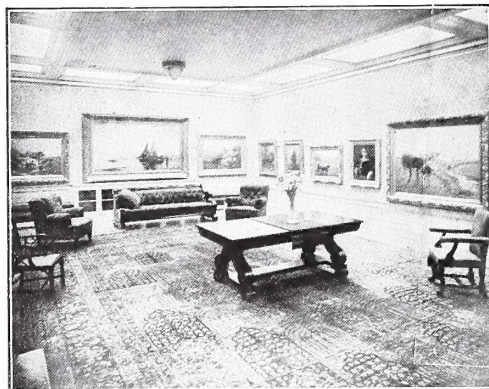
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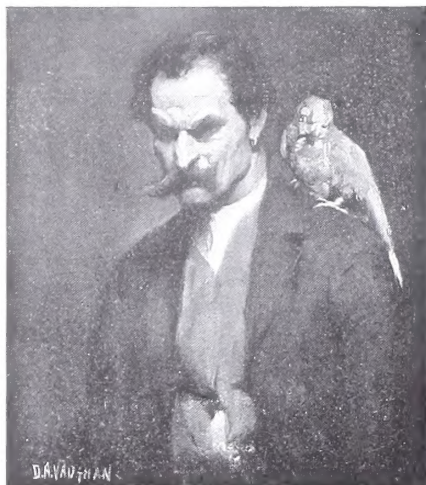
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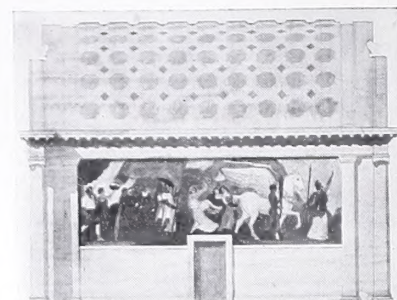
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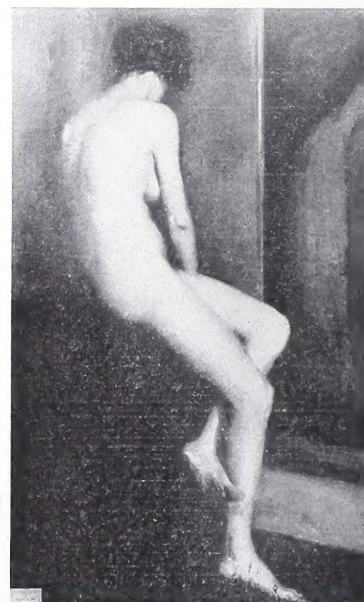
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SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

Among the many activities of the School of the Museum of Fine Arts during the past winter, one was of unusual interest.



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The class in Interior Decoration in the Department of Design was given the opportunity to decorate a large panel in one of the exhibition halls of the Massachusetts Horticultural Society.

The room, lighted by four great windows, whose arched tops penetrate the vaulted ceiling, is twenty-eight feet wide by sixty feet long. The panel occupies the full width of the room and is thirteen feet four inches high, the lower edge being eight feet from the floor.

The six students sufficiently advanced to allow of their undertaking the work studied the possibilities and submitted small-scale sketches. These were criticized and another set developed—and finally large-scale designs were submitted to the committee. The scheme offered by Mr. Leslie C. Chamberlin was selected with certain features from the other designs incorporated into it.

Final drawings having been made and the great canvas set up in the Museum, the six students set to work and completed the decoration in four weeks. Ordinary oil colour with wax melted in turpentine was used. The painting was shown in the lecture hall of the Museum at the time of the school's exhibition and is now in place in the society's building.

The scheme shows an imaginary garden with terrace and stairways, statues and trellage—with a fountain about which strut peacocks as the central point of interest. A rich decorative border surrounds the composition.

See Contents Illustration, page 3

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were indifferent to art or who openly derided it as an affectation or as an unknown quantity, now are most ardently seeking to know it more intimately and to use it with a greater degree of understanding. The country is alive to its lack of appreciation and to its need for art as a natural element in its social, economic and ethical equipment. It is realizing, too, that training in art is essential as training in other subjects and that environment is one of the strongest of all teachers. This has taken a firm grip on educators, manufacturers and on the general public alike. A

great city has gone forth for art courses in Interior Decoration, Costume Design, Poster Advertising and other forms of art expression. Technical schools, high schools and finally universities are seeking to make these courses practical and at the same time to give them a recognized art standing.

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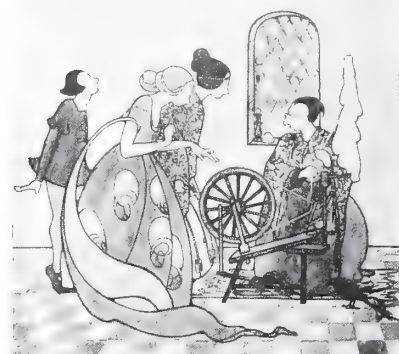
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tion, but no department has fallen notice-
ably behind, and the prospects are good



FANTASTIC ILLUSTRATION BY STUDENT
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for the coming year. The school has been
fortunate in retaining all its former faculty
with the exception of Miss Guilda Bring-
hurst, instructor in the Saturday Juvenile
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by Miss Edna Rall, a former student and
winner of the Wayman Crow medal a year
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OUTDOOR SKETCH BY STUDENT IN ST.
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ticularly in the field of the arts, is rightly

receiving more and more consideration. The pageant, play, pantomime, or masque may afford delightful opportunities for co-operative work which provides practical use for many sides of the knowledge an art school seeks to give to its students.

The yearly entertainments of the school of the Portland Art Association of Portland, Oregon, have been a fairly orderly growth from the *tableaux vivants* of the first attempt to the more ambitious attainment of this year, when the students and faculty



STILL LIFE BY FIRST-YEAR STUDENT,
SCHOOL OF THE PORTLAND ART ASS'N

of the school united in the production of "Maxtla: an Aztec Pantomime," written by a pupil of the school.

This gave opportunities for original pantomimic dances and for rich, restrained dramatic effects of light and colour. The setting, consisting of a temple, street and steps, of a light, sun-warmed colour, against a darker, tropical forest, represented by blue curtains stencilled in a big pattern of conventional palms, bread-fruit and bamboo, in greens and orange reds, formed a beautifully suggestive, yet simple, background for the action.

It is the aim of the school to prepare students so thoroughly in the fundamen-



FIGURE AND LANDSCAPE COMPOSITION
BY PUPIL OF THE SCHOOL OF THE
PORTLAND ART ASS'N

tals of drawing, construction, colour and design, that they will be well fitted to proceed from the creative and practical problems involved in such an entertainment to the bigger ones which life and the future may bring in the various artistic professions.

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To allow a young student to specialize before a general foundation is laid is regarded by the school as unwise. All first-year pupils, therefore, pursue, besides their thorough course in drawing from the figure, the drawing of common objects, perspective, composition, nature studies and analyses, principles and application of design, historic ornament and architecture. Work in the museum from the permanent and transient exhibits and attendance at lectures are considered important advantages.



CONVENTIONAL DESIGNS BY PUPILS OF
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With such a ground-work, specialization is allowable in the second and later years, whether it be in the purely pictorial lines of painting or in more advanced design. The wisdom of such a course is apparent when one sees the helplessness and hears

(Continued on page 14)



"THE QUEEN'S BEDCHAMBER," FROM A
PASTEL DRAWING BY GEORGE SHERINGHAM.

The INTERNATIONAL • STUDIO •

VOL. LIX. No. 235

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SEPTEMBER, 1916

R ELIGION AND NATURE IN ORI- ENTAL ART—IN TWO PARTS BY WILFRED SHAW

PART I

*The illustrations are from pictures in the Collec-
tion of Mr. Charles L. Freer*

THE recent growth of interest in the Far East is a significant development in modern art criticism. For the first time in history the work of the sculptors and painters of China and Japan is being adequately presented to us of the West. From it we are learning that by no means all the secrets in the world of art have been revealed to us, and that many of our own aesthetic principles are capable of a restatement in new terms. We have learned, too, that landscape painting, which we believed to be the unique achievement of our modern painters, was the keynote of Chinese art as far back as the Tang Dynasty, 1200

years ago. Impressionism, we find, at least when it deals with fundamental conceptions rather than mere technique, is nothing new to the Chinese. Even more, some of the vague ideas we are associating under the very modern "futurist" propaganda were known and put in practice by a civilization already past its last great period, as long ago as when Marco Polo visited the court of the Mongol conqueror, Kublai Khan, at the end of the thirteenth century.

But let us begin in the middle of our subject, and look at a picture of this Chinese civilization through the eyes of this first visitor from the West to tell us what he saw.

The Venetian traveller tells us, in his account of his travels through Cathay, of how he came to the "most noble city of Kinsay, beyond dispute the finest and noblest in the world," which had a compass of an hundred miles, with twelve hundred bridges of stone, each with a guard of ten men, with twelve guilds, of different crafts,



FOUR-FOLD SCREEN, BY OKIO. SHIJO SCHOOL. JAPANESE

Religion and Nature in Oriental Art

each guild with twelve thousand houses for its workmen and a "palace of the king who fled, him who was Emperor of Manzi"—the greatest palace in the world— "For you must know that its demesne hath a compass of ten miles, all enclosed with lofty battlemented walls; and inside the walls are the finest and most delectable gardens upon earth, and filled too with the finest fruits. There are numerous fountains in it also, and lakes full of fish.

In the middle is the palace itself, a great and splendid building. It contains twenty great and handsome halls, one of which is more spacious than the rest, and affords room for a vast multitude to dine. It is all painted in gold, with many histories and representations of beasts and birds, of knights and dames, and many marvellous things. It forms a really magnificent spectacle, for over all the walls and all the ceilings you see nothing but paintings in gold. And besides these halls the palace contains one thousand large and handsome chambers, all painted in gold and divers colours."

No wonder Marco Polo was impressed, for this was Hang-Chow, still reflecting the glories of those kings who had fled—the Sung Emperors of China. They had been overcome in 1264, just a few years before, when Peking became the capital. Theirs was an age characterized by what may be called its "modern" spirit. Hang-Chow was a magnificent capital, rich and sophisticated, its inhabitants clad in silk as befitting the pre-eminence of the centre of Chinese culture.

Here was a worthy setting for an art which represented a continuous development of 3,000 years, and for a school of painting, always the last branch of the fine arts to mature, which we can carry back a thousand years before the time of Giotto. It was then that Chinese refinement reached its final flower. The preceding Tang Dynasty (618-906), China's first great era, was the time of her greatest external and internal growth, and of a grandeur in art never again equalled. But Chinese civilization was perhaps riper and more sophisticated under the Sung emperors, even though Tartar hordes were already threatening in the North. The conquering Mongol, or Yuan régime (1280-1368), witnessed the last blaze of the real Chinese genius. The succeeding Ming period, a native Chinese Dynasty (1368-1644), though prolific, was only a pale and decadent reflection of earlier grandeurs they tried

too conscientiously to revive. The decline became complete under the Manchus.

The dynasties which had preceded the golden ages of Tang and Sung stretched back to a dim era, when the Chinese were a pastoral people with a simple art allied to that of the other primitive folk who lived about the Pacific Ocean. The resemblance of the decorations on the beautiful bronze vessels of the Shang and Chou eras, which are just coming to light; to the interweaving banded animal forms of the South Sea Islands, and, on the other side of the Pacific, of the Alaskan Indians, and the Aztec and Mayan civilizations, could hardly be chance.

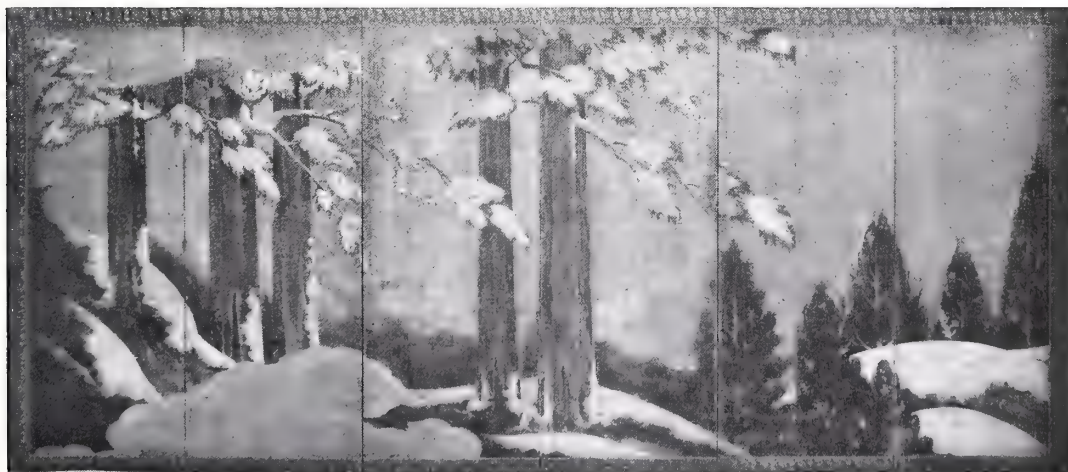
Later came traces of Western art. In the bronzes and pottery of the Han Dynasty (255 B.C.-221 A.D.), equal in grace and refinement to the best of Greece, we can trace, in the winged bull and lion and the Persian tree of life, the influence of Mesopotamia and Syria. Even more interesting were traces, shown in the sculpture of the period just preceding the Tang Dynasty, of the Greek art left in Northern India by Alexander the Great. It was only a passing influence, however, and left little trace upon the farther East, except perhaps a greater freedom, particularly in the treatment of draperies.

There is a mystery in our long ignorance of this art. We have known and appreciated the craftsmanship of the East; we have loved their porcelains, their bronzes and their fabrics; but we have never seemed to glimpse the whole of which these were a part. Self sufficient, we have followed a group of paths which led only in one general direction, while our Oriental friends have travelled another way. The ultimate goal we shall find the same. It remained for Whistler, and a few other discerning spirits, to make a break, away from our conventions, and to be almost the first to appreciate the real charm and force of the cheap wood-block prints of the Japanese lower classes, the dying ripples of the great art of the East. But he knew nothing of the great aristocratic art of China and Japan. That, until very recently, was a closed book. It is fortunate that just in the nick of time certain foreigners, particularly Professor Ernest Fenollosa, who finally became Minister of Fine Arts in Japan, revealed to the Japanese the richness of their own treasures, and inspired a revival of their great traditions.

There is promise for the artistic future of Amer-



PART OF A SCROLL PAINTING, BY MA YUAN (JAPANESE BAYEN) SUNG. CHINESE



LARGE SIX-FOLD SCREEN, BY KANO YEITOKU. KANO SCHOOL. JAPANESE

Religion and Nature in Oriental Art

ica in the fact that we have led in the recognition of this art. The two greatest collections, outside the East, are in this country, that of the Boston Museum of Fine Arts, and that of Mr. Charles L. Freer, of Detroit. The Boston collection is largely due to the enterprise and foresight of Professor Fenollosa, who secured many of the treasures of Japanese noble families during his long residence in Japan. Mr. Freer's collection, eventually to find a fitting place in Washington, is especially rich in early Chinese sculpture as well as Chinese and Japanese paintings. The Metropolitan Museum in New York has also of late been adding extensively to its Oriental Department.

These collections are unique. Nothing to equal them in all probability can ever be brought together again, and their intrinsic value therefore is not to be estimated, any more than a price can be put on the great art treasures of Europe. But there is one practical value, which, above all others, these two collections have. They bring the East in an adequate review before the West for the first time. They are an object lesson we cannot escape. The steady and logical growth, not of hundreds but of thousands, of years is made plain; we can see that the East has learned many things we have missed. It is a practical demonstration of the fact that the horizon of all art is infinitely wider than sectional or racial boundaries.

We had our first glimpse of Oriental art in the colour prints of Hokusai and Hiroshige. They took us backward inevitably to another age, that of the richly decorative art of Japan's last great period—the school of Korin. Again this brought us to the glories of earlier times, the native development of the Japanese Tosa school, and the classical Chinese inspiration of the Kano painters. Critics thought then we had surely come to the end of our knowledge, and that beyond the few scattered examples in Japanese palaces and monasteries, the great artists of China must remain for us only names. Then the gap was bridged. The recent troubles in China brought to light masterpieces of which Oriental connoisseurs were themselves ignorant, and our knowledge of Chinese art was carried well into the classical period—the six hundred years of the Tang and Sung empires—which furnished the inspiration for all succeeding generations.

This was one of those rare ages when everything seemed to centre about literature and art.

The Emperors themselves were poets and painters. One of the great names in the history of Chinese art is that of a Sung Emperor, Hui Tsung (1101–1126), who was accustomed to give his pictures to those he wished to honour, as a modern sovereign distributes orders and decorations. Li Ssu Sun born several centuries before was a relative of the Imperial house of Tang, and in common with other members of the family excelled in landscape painting. He was also a field marshal and his pictures were known as “Marshal Li's Landscapes.” But a long list of Chinese names is not exactly illuminating. One other master of the Tang Dynasty, however, must be mentioned, Wu Tao-tse, who, with Li Long Mien of Sung, is considered the greatest of Chinese painters.

Wu Tao-tse became a legendary figure, and though only a very few of his pictures have survived, so far as we know, his name has been preserved in popular stories. Perhaps the most beautiful of these is that of his last picture, which was painted at the command of the Emperor on a blank wall of the palace. When the Emperor first saw it there seemed to be a curtain before it, but at a gesture from the artist it vanished and the wall of the palace melted into a radiant vision of blue sky, in which wonderful birds were floating, above a land of mountains, palaces and flowers. In front lay a wall of jade, pierced by a doorway of coral lacquer of which the gates were pure gold. To the king it was a vision of Heaven itself. But suddenly the gates swung open, and there lay revealed a land of such ineffable splendour and beauty that the king fell to the ground, as if in the presence of that Absolute which no man may see and live. When he ventured finally to raise his eyes the wall was bare and Wu Tao-tse was gone. Nor was he ever seen again.

The most all-round man in Chinese history, whose versatility has led to his being compared with Leonardo, was Li Long Mien, or Ririomin, as he was called in Japan. Not only was he a painter famous for the intellectuality and delicacy of his work, but he was a poet as well as censor and historian for the Sung imperial court. Of the masters of the later Sung epoch, two, Ma Yuan and Hsia Kuei, or Bayen and Kakkei in Japan, may be mentioned as leaders in the idealistic and romantic landscape school, which had such an influence later upon the Japanese. They developed a style of crisp outlines, misty perspectives, and sparing colour, which in later years

Religion and Nature in Oriental Art



KAKEMONO, BY PIEN LUAN. TANG. CHINESE

became characteristic of the classical school in Japan.

There are many curious and suggestive parallels between the history of our own art and that of the East. Just as we have had a classic inspiration in Greece and Rome, so Japan, in her great years, acknowledged the influence of her earlier Chinese masters. As we clothed the old truths in a new garb through a rebirth of classical ideals, so Japan, not once but twice, turned to her golden era, in a Renaissance of the Chinese spirit, restating it in terms of her own richer and more exuberant, if less profound, temperament. Similarly, as our painting received its first inspiration about the altar, with the Madonna and Child, saints and angels, or events in sacred history as the inevitable subjects, so art of the East centred at first in the Buddhist temples. The majestic calm of Buddha, with his followers, or the benign grace of Kwannon, Goddess of Mercy, or the absorbed figures of holy men, seeking by

contemplation to attain perfection, to make themselves one with all nature, were repeated again and again.

Resemblances such as these might be continued indefinitely, but the differences are more important and more fundamental. We may assume that back in the shadowy beginnings of things the



KAKEMONO, BY HOKUSAI.
UKIYO-YE SCHOOL. JAPANESE

Religion and Nature in Oriental Art

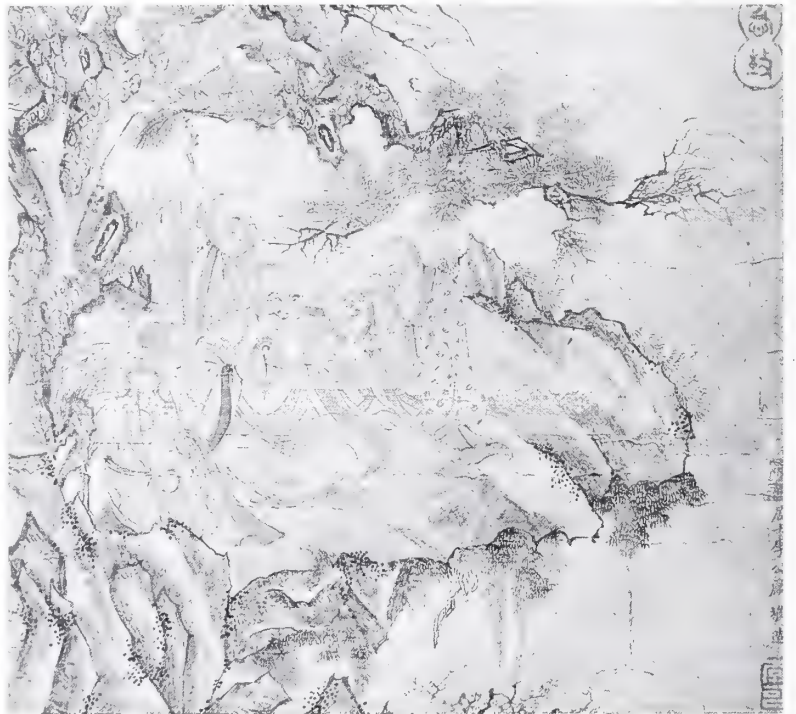
human race divided. One great branch turned its face toward the West and laid the foundations of a civilization based on individual effort, the glorification of man—a being who had within himself an element of the divine. The other branch looked to the rising sun and came eventually to follow the teaching of Sakya-Muni, the Buddha, a prince from the North of India, who, in the words of a Japanese art critic, “synthetized that vast ocean of idealism which was Eastern thought.” He taught that the individual is vain phenomenon, only of consequence in so far as he becomes identified with that universal Will of which he is only the instrument.

The East, therefore, tended to develop a life of contemplation, a philosophic calm, in contrast to the aggressive, scientific spirit of our own civilization. And the difference is fundamental in the two systems of art. The dramatic moments in the life of Buddha are never depicted. Instead we have that hieratic figure—repeated with infinite variations by long generations of Oriental priestly painters and artist monks—with quiet features, wide forehead, drooping eyelids, and unruffled draperies, which in Mr. Binyon’s words “draws the mind inward, lays a spell upon it, woos us from the restless world, a divine ecstasy of absolute contemplation.”

Buddhism, with its negative impersonal doctrines, is thus entwined with the evolution of Eastern art. But in addition there are other factors we must reckon upon, in considering the development of the peculiar qualities of the art of these two peoples—particularly their ideals and national temper. It is here we find the great distinction between the art of China and that of Japan. They are separate peoples, of separate ways of thinking and differing impulses, as we have come to realize from their recent political history.

In China the first great flowering of Oriental art came, as we have seen, under the Tang Dynasty. It had been preceded by a development of a thousand years, guided by the teachings of the two Chinese philosophers, Confucius and Lao-tse. The first advocated a doctrine of collectivism and socialism, which has always had a tremendous influence upon the naturally conservative Chinese spirit, but always opposed by a positive individualistic philosophy advanced by Lao-tse.

Confucius aimed at a social harmony which



FROM ALBUM. GROUP OF FIVE LOHANS, BY LI LUNG-MIEN. (JAPANESE RIRIOININ.) SUNG. CHINESE

should reproduce the structure of music. “Keep your mind pure and free through art,” he said, while Lao-tse, whose system came to be known as Tao-ism, was responsible for the more temperamental qualities, and the ever-present love of nature, which Chinese art shows. Whenever Chinese art rose to a culminating period, the restraining formalism and conventions of Confucianism were always counteracted by the greater freedom for the individual of Taoist thought. The decline came when Confucian pedantry and love for established precedent finally won, in the Ming and Manchu Dynasties.

(Part II will appear in a later issue)



PORTRAIT OF MRS. CLARENCE HAY
BY WALTER DEAN GOLDBECK

The Declaration of Independence

THE DECLARATION OF INDEPENDENCE AND THE UNITED STATES CONSTITUTION BY HELEN WRIGHT

THE Declaration of Independence and the Constitution of the United States, illuminated, gold-leafed, coloured, decorated, pictured beyond all recognition of these sober, serious documents, are to be seen on exhibition in the Main Gallery, second floor, of the Library of Congress.

The Declaration of Independence does not look as if it set forth the "grievances of the American colonies against Great Britain, and declared their political independence," but rather as if it were the gentle canto of an Italian poet, illuminated by some grey-cowled monk of the middle ages.

The work is done on vellum on thirteen large sheets that measure thirty-one inches in length by twenty-one inches in width, and the lettering is Gothic in black, red and gold, enclosed in very elaborate borders of the most beautiful and intricate design, hand-drawn and painted without a flaw in line or curve.

Within the borders are set miniature portraits of the presidents of the United States, famous generals, distinguished Americans, soldiers, inventors and writers, as well as tiny historical scenes, battles of the wars and important events in the country's history.

The Declaration begins with a charming miniature of Thomas Jefferson, inclosed in a large, highly ornamented capital W of the "When in the course of human events," etc. He is dressed in colonial costume and stands by a small table looking over, by candle light, the sheets of the Declaration which he holds in his hand.

In this border is a tiny picture of the landing of the Pilgrims on Plymouth Rock, and one representing the pilgrims in their long cloaks on the way to church, carrying their guns on their shoulders. Columbus is graphically pictured. His ship is anchored and, as he steps ashore, a crowd of astonished Indians emerge from the forest. The *Battle of Quebec* measures about three inches by four and contains a whole regiment, cannon, the rugged cliffs of Canada, a landscape and blue sea in the background. The portraits in this panel are of Columbus, John Smith, William Penn and Lord Baltimore.

On the second sheet we see the Planting of the Liberty Tree, the Boston Tea Party, Washington

taking command of the American Army and a remarkable picture of Independence Hall, with the signers grouped about the room on that great occasion when we declared ourselves free and independent of Great Britain in 1776. Franklin, Robert Livingston, Alexander Hamilton and Roger Sherman in miniature decorate the border.

The Constitution fills eleven of the thirteen panels and the first sheet is gorgeous in raised gold (which is the despair of the modern illuminators), beautiful colouring and elaborate bordering. An excellent portrait of George Washington, evidently after the Stuart portrait, is enclosed in a lovely initial and throughout the border are found tiny pictures of Valley Forge, battles of Bennington, Princeton, Stony Point, Surrender of Burgoyne, Washington's Night March on Trenton, and Lafayette offering his services to Washington. As we examine further we see the country's whole history told in these finished, artistic little pictures.

Washington's inauguration, the great procession at Philadelphia, the invention of the lightning rod and the cotton gin, the capture of Sumter, the battles of Pittsburg Landing, Antietam, the *Monitor* and *Merrimac*, Lincoln and the slaves—all dramatically and artistically portrayed. The last page brings us down to the Battle of Santiago and portraits of William McKinley and Theodore Roosevelt.

It is impossible to describe the wonderful skill and unusual dexterity of the production. The borders in scrolls, delicate golden traceries, coiled vine stems ornamented with flowers, the colours, those lovely dull blues and pinks seen in the old missals and chorals—the variety of design—rivals the workmanship of the illuminators of the Italian Renaissance.

It is the work of an Italian, but a modern artist, Nestore Leoni by name, who lives in Florence, though he was born in Aquila in 1862.

His first conspicuous work was a cover for an album commemorating the arrival of the Emperor William II, of Germany, to Rome. This received high praise for its exquisite technique and finish.

A number of important commissions followed, one for an edition de luxe of Dante's *Vita Nuova*, which was painted on parchment in the style of the sixteenth century. Another was for eight miniatures to illustrate the love songs of Dante. This was presented to Her Majesty, the Queen of Italy. He made a copy of Petrarch, for which

THE DECLARATION OF INDEPENDENCE

A DECLARATION BY THE REPRESENTATIVES OF THE UNITED STATES OF AMERICA: IN CONGRESS ASSEMBLED



IN the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them: a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such a government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies, and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws the most wholesome and necessary for the public good. He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operations, till his assent should be obtained; and whereby the same has been subjected to contempt and ridicule. He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature, a right infinitely more valuable than the assent of their public officers. He has called together legislative bodies at places unusual, uncomfortable, and distant from the seat of their public councils, for the sole purpose of fatiguing them by long sessions. He has dissolved representative houses repeatedly for opposing with manly spirit his invasions of the rights of the people.

He has refused, for a long time after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large; by their votes, the State remaining in the mean time, exposed to all the dangers of invasion from without, and convulsions within.

He has endeavored to prevent the population of these States; for that purpose, obstructing the laws for the naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers. He has made judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers, to harass our people, and eat out their substance. He has kept among us, in times of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of, and superior to the civil power. He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his assent to their acts of pretended legislation:

or quartering large bodies of armed troops among us; or protecting them, by mock trial, from punishment for any murders which they should commit on the inhabitants of these States;

or cutting off our trade with all parts of the world; or imposing taxes on us without our consent; or depriving us, in many cases, of the benefits of trial by jury;

or transporting us beyond seas to be tried for pretended offences; or abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies;

or taking away our charters, or altering them in such manner as to render them unworkable; or suspending our laws, or refusing to execute the laws, by which we are bound; or depriving us of the trial by jury; or abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies;

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CONSTITUTION OF THE UNITED STATES



FIRST IN WAR - FIRST IN PEACE - FIRST IN THE HEARTS OF HIS COUNTRYMEN

House of Representatives shall be composed of Members chosen every second Year by the people of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

No person shall be a Representative who shall not have attained to the Age of twenty five Years and been seven Years a Citizen of the United States, and who, when elected, shall not, when elected, be an Inhabitant of that State in which he shall be chosen.

Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including Indians taxed, three fifths of all other Persons. The actual Enumeration shall be made within three Years after the first meeting of the Congress of the United States, and within every subsequent Term of ten Years, in which Enumeration they shall always part.

The number of Representatives shall not exceed one for every thirty Thousand, but each State shall have at least one Representative, and until such Enumeration shall be made the State of New Hampshire shall be entitled to elect three, Massachusetts eight, Rhode Island and Providence Plantations one, Connecticut five, New York six, New Jersey four, Pennsylvania eight, Delaware one, Maryland six, Virginia ten, North Carolina five, South Carolina five, and Georgia three.

THE SURRENDER OF LORD CORNWALLIS

against the United States, except in cases of impeachment. He shall have power, by and with the advice and consent of the Senate, to make treaties, provided two thirds of the Senators present concur; and he shall nominate, and by and with the advice and consent of the Senate, shall appoint ambassadors, other public ministers and consuls, judges of the Supreme Court, and all other officers of the United States, whose appointments are not herein otherwise provided for, and which shall be established by law; but the Congress may by law vest the appointment of such inferior officers, as they think proper, in the President alone, in the courts of law, or in the heads of departments.

The President shall have power to fill up all vacancies that may happen during the recess of the Senate, by granting commissions which shall expire at the end of their next session.

SECTION III. He shall from time to time give to the Congress information of the state of the Union, and recommend to their consideration such measures as he shall judge necessary and expedient; he may, on extraordinary occasions, convene both Houses, or either of them, and in case of disagreement between them with respect to the time of adjournment, he may adjourn them to such time as he shall think proper; he shall receive ambassadors and other public ministers; he shall take care that the laws be faithfully executed, and shall commission all the officers of the United States.

SECTION IV. The President, Vice-President, and all civil officers of the United States shall be removed from office on impeachment for and conviction of treason, bribery, or other high crimes and misdemeanors.

ARTICLE III.

SECTION I. The judicial power of the United States shall be vested in one Supreme Court, and in such inferior courts as the Congress may from time to time ordain and establish. The judges, both of the supreme and inferior courts, shall hold their offices during good behavior, and shall, at stated times, receive for their services a compensation which shall not be diminished during their continuance in office.

SECTION II. The judicial power shall extend to all cases, in law and equity, arising under this Constitution, the laws of the United States, and treaties made, or which shall be made, under their authority; to all cases of admiralty and maritime jurisdiction; to all cases affecting ambassadors, other public ministers, and consuls; to controversies between two or more States, between a State and citizens of another State, between citizens of different States, between citizens of the same State claiming lands under grants of different States, and between a State, or the citizens thereof, and foreign States, citizens, or subjects; to controversies to which the United States shall be a party.

In all cases affecting ambassadors, other public ministers and consuls, and those in which a State shall be a party, the Supreme Court shall have original jurisdiction. In all the other cases before mentioned, the Supreme Court shall have appellate jurisdiction, both as to law and fact, with such exceptions, and under such regulations as the Congress shall make.

The trial of all crimes, except in cases of impeachment, shall be by jury; and such trial shall be held in the State where the said crimes shall have been committed; but when not committed within any State, the trial shall be at such place or places as the Congress may by law have directed.

SECTION III. Treason against the United States shall consist only in levying war against them, or in adhering to their enemies, giving them aid and comfort. No person shall be convicted of treason unless on the testimony of two witnesses to the same overt act, or on confession in open court.

The Congress shall have power to declare the punishment of treason, but no attainder of treason shall work corruption of blood or forfeiture except during the life of the person attainted.

Two Bas-Reliefs by Hermon A. MacNeil

he received 50,000 lira, which the King of Italy presented to President Loubet, of France, at the time of the latter's official visit to Rome about eight years ago.

He has illuminated the present Italian Constitution, and it is said that he began the work upon the American documents at the suggestion of an American woman who had married an Italian nobleman, and who was interested in his unique talent.

The panels are owned by Mr. George D. Sproul, of New York, and are loaned to the Government for exhibition. Such masterly work of its kind is not likely to be seen again in our generation.

There is a movement on foot to reproduce the illuminations in lithography, which can be done very accurately as to colour and design, and have them hung in the public school-rooms throughout the country. Thus the children can learn their history in so attractive a garb that it will be no hardship, and the school-rooms will be decorated and good art will be absorbed unconsciously.

It is earnestly hoped that the School Boards will forward such an enterprise.

TWO BAS-RELIEFS BY HERMON A. MACNEIL

THESE two bas-reliefs, representing *Pan* and *Minerva*, respectively, were designed especially for the new art establishment, recently erected on Sutter Street, San Francisco, by Mr. Hill Tolerton, of which William C. Hays was the architect. The reliefs for the façade, approximately two feet six inches by four feet in size, have been cast in terra cotta, the figures in a light ecru tint with a background of greyish green.

Hermon A. MacNeil has been widely known for many years both in Europe and America for his distinguished monumental sculpture. Recently his name has been more particularly before the public in connection with his statue of the *Adventurous Bowman*, which he executed together with other important work for the Panama-Pacific International Exposition in San Francisco.

A few months ago his statue of General Washington was unveiled in Washington Square, New York City.



BAS-RELIEF

PAN

BY HERMON A. MACNEIL



BAS-RELIEF

MINERVA

BY HERMON A. MACNEIL

The Blashfield Windows



THE ANNUNCIATION

DESIGNED BY EDWIN H. BLASHFIELD

THE BLASHFIELD WINDOWS BY GRACE HUMPHREY

THE two windows designed by Mr. Edwin H. Blashfield for the First Presbyterian Church in Chattanooga have recently been placed. They have a special interest, since they are the first work in glass by this artist.

Famous for his mural painting, Mr. Blashfield is also a designer of mosaics, and now tries his skill in a third art, like those many-sided sixteenth century Italians of whom he has written. But

this is no experiment, for composition and balance, simple, impressive design, feeling for colour, are needs as basic in one medium as in the others.

The two designs represent the *Annunciation* and the *Resurrection*. The tall figures of the angel, taking up one side of each window, connect the two, even though they are on opposite sides of the church; while variety is secured by balancing the reverent Virgin against the group of the three Marys.

Visitors to the studio in New York, where the central portions were exhibited, exclaimed at first

The Blashfield Windows

sight, "It's like LaFarge!" Yes, and no. The massing of the many-coloured flowers, which glisten in the sunlight like jewels; a foreground into which you could walk, and the sense of far-reaching space back of the figures; the noteworthy blue of the draperies; and that most important thing in a window, the leading, every line of which has a meaning—these details are like LaFarge.

This is not to be wondered at, for the windows were built by Miss Grace Barnes, who was associated with Mr. LaFarge for several years. The flowers are carried out by his method; she learned from him how leadlines can be utilized for form, and to suggest the body underneath the drapery. Look at Mary's elbow, at the slightly bent knee of the angel and see what part the leading plays. The marvelous blues are composed, in part, of rare old glass which was in the LaFarge shop.

But the design is Mr. Blashfield's own, and in no way suggests any other artist. It is full of dignity, it is never overcrowded. There is no vague reaching out for the right line, no experimenting with the law of vacant and filled spaces, the balancing of elaborated and simple masses. A great artist, Mr. Blashfield sees and feels with simplicity and dignity, and this comes out in his work, whether it be mural painting, mosaic or glass.

Perhaps the fact that the windows are twenty-seven feet high, and distant some forty feet from the spectators, is one reason for the simple design, for it must carry well. Mr. Blashfield says that he studied a long time, the main lines once determined, to leave out details, trying always to keep it more and more unencumbered, never to make it more elaborate.

Both windows meet the definition of a truly decorative arrangement, that it shall decorously fill and fit a certain circumscribing architectural form. The size and curve of the available space, the unusually wide mullion in the centre, gave an interesting problem.

Mr. and Mrs. Blashfield, in their "Italian Cities," wrote a sentence on Raphael applying equally well to these designs: "Through the art of composition the painter takes his spectator directly by the hand, and by the ordering of the lines he leads him, as he wishes, from point to point, an itinerary involuntary to the spectator, but therefore all the more delightful."

Such a delightful itinerary these windows afford. Over every foot of the glowing glass the eyes wan-

der with pleasure. There is, in each one, a resting place, where by concentration the artist focuses the attention upon the most important point. In each one, the lines carry over the mullion to the angel; even the bent head of the Virgin does not destroy the unity of the composition, for the two figures are skilfully joined by the line of light-coloured glass.

The predominating colours are red and blue, the noblest of the primaries, the colours one remembers best in European cathedrals—Chartres, for example. The tradition of blue for Mary and red for the angel Mr. Blashfield has observed; the third colour in the mediæval symbolism, gold, he has added, to make a deeply chorded harmony.

The colours of the window are built over into the border; the blue is its background, the yellow of the angel's wings is generously used, the red sparingly. Green, orange and violet are also repeated here. The use of the border is unusual; Miss Barnes says it is, so far as she could learn, the first bordered window to be built in this country. Nothing is more decorative than a formal pattern, and this border, whose motif Mr. Blashfield rearranged from a black-and-white design in a marble tomb in a Venetian church, gives the finishing touch to the whole composition.

A word must be added in recognition of the skill of the builder. The careful selecting of many pieces of glass; the countless trials of this piece or that, to get the desired effect; the using of a smooth, a folded, or a crinkled piece; the single or double or triple plating—for in some portions the glass is four layers deep—the successful results of all this, and much of the beauty of the windows, are due to Miss Barnes, to whom the spectators, with Mr. Blashfield, give the highest praise.

CARNEGIE INSTITUTE EXHIBITION

THE Director of the Department of Fine Arts, Carnegie Institute, announces that the French Retrospective Collection from the Luxembourg, the Italian group, and the German paintings, numbering 272 works, which were included in the Founder's Day Exhibition will continue on view until further notice. The seventy-four paintings selected from the Museum of the Luxembourg, as representative of the history of French art since 1870, forms the most important group included in the exhibition.

Memorial Sculpture in Denver



SCULPTURE FOR THE M'PHEE
MEMORIAL IN DENVER

BY MARIO
KORBEL

M EMORIAL SCULPTURE IN DEN- VER

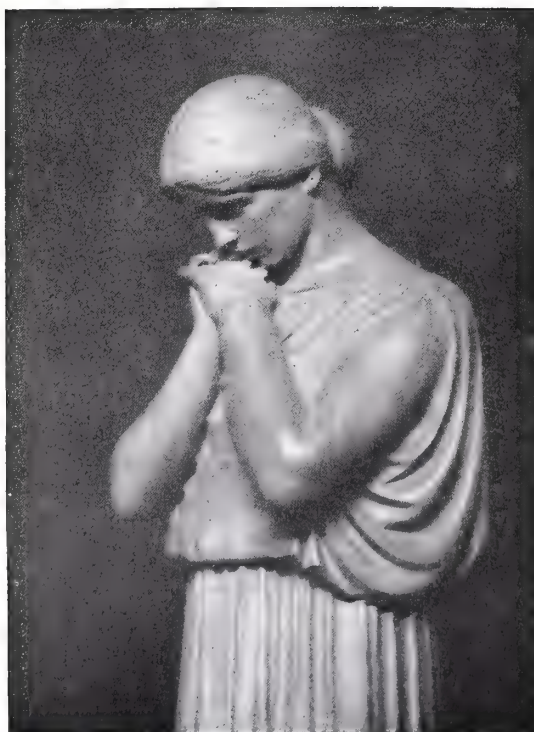
MARIO KORBEL has created a beautiful and significant work in the bronze which he contributed to the McPhee Memorial recently erected in Denver, Colorado. The heroic figure of a woman, the head bowed, and arms folded in a gesture of ineffable sympathy, is most compelling in its suggestion of resignation to the inevitable and of hope and belief in the future. The severe immobile lines of the drapery help to emphasize the noble simplicity which distinguishes throughout the latest work of Korbel. The whole is effectively silhouetted against a temple-like structure of classic design.

It is a hopeful sign that gradually people in America are beginning to realize that, after all, our desire to preserve the memory of the departed in some enduring form should not be given ex-

pression through the efforts of a "Mortuary Memorial Monument Art Company," who, in marble or bronze, will according to stereotype patterns, without originality or imagination, fashion a work whose only claim to immortality lies in the imperishable quality of the material, but that it is decidedly the office of the sculptor and the architect to beautify the City of the Dead with works that really belong to art and have in them the elements of beauty which will be an inspiration and consolation to the beholder.

A COSTUME EXHIBITION IN NEW YORK

A SPECIAL exhibition of costumes, both theatrical and masquerade, together with costume drawings, will be held in the galleries of the National Society of Craftsmen, 119 East 19th Street beginning Wednesday, October the fourth, and lasting for one week. Those who enjoyed Mr. Granville Barker's productions two years ago and the more recent visit of the Ballet Russe will welcome this opportunity of seeing what American designers can do in this most difficult and fascinating art.



THE SAME FIGURE IN PROFILE

Art and the Man

ART AND THE MAN: ART SOCIETIES AND PERMANENT COLLECTIONS BY RAYMOND WYER

ONE can review all the difficulties that beset mankind in his desire to improve social conditions, yet nothing in all altruistic endeavour is so pregnant with difficulties as the work of an art society in a small city, buying paintings for a permanent collection. I refer to organizations without a museum and unable to engage an expert adviser.

The buying committee of an art association is usually made up of men and women. The men are usually chosen for their business experience, the women for their interest in art. Before they have proceeded very far, the business man either inflicts his business judgment on the organization without regard to its purpose, or, finding himself beset with a multitude of conflicting ideas from people with art opinions, and further perplexed by the insistence of artists and dealers with pictures to sell, throws up his hands in despair and does nothing.

Of course, much of his confusion is due to the fact that he is uncertain as to the purpose of art. Whether collections are formed to merely entertain the public or as a source of instruction and illumination, he does not know. He often is not able to decide whether a work of art should be something that a person can understand at once, or whether it has a more profound meaning which has to be studied before it can be fully appreciated. Believing in the former is very much like choosing a wife solely because she has a pretty face.

Of course it is possible to obtain sound advice from art authorities of good standing, but the difficulty is that, however much confidence you have in this authority, as soon as the pictures are not the kind that the public like, then the adviser will be accused of not being disinterested. Yet if people would only think a little it would be plain that pictures which easily please the majority of the public are the most easily obtained, and that any one with ulterior motives would be likely to take the line of the least resistance and select paintings which would be popular.

The charlatan, whether in art or politics, always makes a direct appeal to the unthinking majority, by never offering anything that is difficult to understand. This is his whole stock in trade. He

thrives on platitudes. He takes advantage of the feelings which are inherent in every one, of love for country, justice and an aversion to paying taxes, by trading on spurious conceptions of patriotism, democracy and economy.

The question, therefore, is not only what is the best plan for a committee of laymen to adopt to ensure obtaining paintings with the maximum of quality at a reasonable price, but how to have the art value of these paintings endorsed by those whose judgment is considered beyond dispute so as to preclude or at least to make it difficult for unintelligent hostile criticism.

There are several ways for an art society to obtain paintings: First, buy from a dealer. This is by no means a bad method if care is taken to select a reputable one. Another way is to buy from the one-man exhibitions which come to the city. The success of this, of course, depends upon the discrimination in selecting these exhibitions.

I was recently speaking to Mr. Charles Francis Browne, of Chicago, late chairman of the Art Committee of the Panama-Pacific Exposition, on the subject, and his solution to this most difficult problem seemed to be the only one. His suggestion was to buy only those paintings which have been awarded distinction in the important museums. He explained that such a painting is endorsed twice. This impressed me as being the safest way for a committee without much experience and knowledge to select those works of art which will later on probably be the nucleus of a permanent collection in a museum. I would not consider this a complete solution, however. The most that can be said is that it is the safest way. That it approaches infallibility cannot be claimed in view of the extraordinary awards which are not uncommonly made. Yet, in the long run, looking at it from a financial as well as the artistic standpoint, less harm will result from the mistake of this method than from those made by a committee left to the tender mercies of the conflicting opinions of qualified art judges, of those painters who travel with exhibitions of their own works, painters without a message—who copy every marketable style and possess all the points of view except their own, and who have something in their exhibition to suit every kind of taste from Corot to Willem Maris.

This method eliminates to a great extent the retrograding influence of malicious and usually unintelligent criticism.

Some Pastels by George Sheringham

SOME PASTELS BY MR. GEORGE SHERINGHAM.

THERE is a great deal of nonsense written about pastel by critics who have not taken the trouble to study the medium—in criticisms of exhibitions of pastel paintings it is common to see this or that type of work praised as correct and legitimate and other types dismissed as departures from technical propriety or as misapplications of the process. Such attempts to limit the scope of pastel and to fetter with conventions the freedom of the artists who use it in their work are the more to be deplored because they are inspired by the ill-informed opinions of the critics themselves and are founded neither upon knowledge of the history of the medium nor upon understanding of its capacities: dogmatism of this sort is as harmful as it is misleading.

For, really, there are no rules which can be laid down for the management of pastel. It is a medium which can be applied in almost any way which suits the personality of the artist, and which

can be handled in whatever manner may fit best the intention of his art or the character of the work on which at the moment he may happen to be engaged. It can be carried far and elaborately finished, or it can be treated slightly and sketchily to suggest the facts of the subject chosen; it can be used broadly and in masses like a painting medium or with the line method of a drawing; and there is hardly any class of subject which cannot be realised and expressed with its assistance.

No better illustration of the adaptability of pastel to a particular purpose could be desired than is afforded in the works by Mr. George Sheringham which are reproduced here. These decorative fantasies depend essentially for their effect upon the right adjustment of lines and masses and upon the well-considered placing of colour spaces; they demand little in the way of realistic representation of fact, and require no high degree of surface finish and no elaboration of execution for elaboration's sake. Their charm lies in their daintiness of suggestion and in what may be called their speculative interest; in the



"THE POND"

LIX. No. 235.—SEPTEMBER 1916

BY GEORGE SHERINGHAM

Some Pastels by George Sheringham

power, that is to say, which they have of stimulating imagination and of rousing an æsthetic emotion in the people who see them. To claim attention on the ground that they give evidence of laborious application, or that they are the outcome of long and careful preparation, is not their aim; they are the spontaneous revelations of the artist's ideas, impressions in which he has made apparent his own personal sentiment, and it is because they reveal how deeply this sentiment is impressed upon his mind that they make so convincing an appeal.

In recording such spontaneous ideas it is obvious that spontaneity in the medium chosen is essential. And it is just this spontaneity that is the distinguishing quality of pastel when it is used as Mr. Sheringham uses it. There is in his touch a freshness that is very acceptable, a promptness that is extremely significant; he neither fumbles nor hesitates; what he sets down has always just its right place in the scheme of his work and makes just its correct contribution to the final result. There is nothing superfluous, nothing that could be taken away without perceptibly decreasing the meaning of the design and diminishing the strength of the æsthetic message it is intended to convey; and yet with all this economy of statement the decorative sufficiency of everything he does is never to be questioned.

Clearly, this completeness of result would be impossible if the medium did not respond fully to the demand that he makes upon it. It is difficult, for instance, to imagine how with any other painting process he could have made so persuasive a fantasy like *The Persian Vase*; oil painting would have been too ponderous and too formal for so

delicate a motive and would have tempted him to become unnecessarily sumptuous and forcible; water-colour would have been too elusive and too difficult to keep under precise control—too accidental in its behaviour to be entirely trustworthy. But with pastel he can keep touch with every detail from beginning to end; he can define things precisely or suggest them daintily, and he can make his whole scheme of decoration intelligible without having to commit himself too definitely to assertions of actual fact. In handling such a motive pedantic reality would be as much misplaced as the mere display of technical facility; wisely he has chosen the medium which by its subtlety and unobtrusiveness allows him to give the full value to his artistic intentions without itself insisting upon being noticed.

It is the same with his other pastel decorations;



"AT GOLDER'S GREEN"

BY GEORGE SHERINGHAM



A LANDSCAPE TIME SKETCH
BY GEORGE SHERINGHAM.

Some Pastels by George Sheringham



"LE PETIT DÉJEUNER"

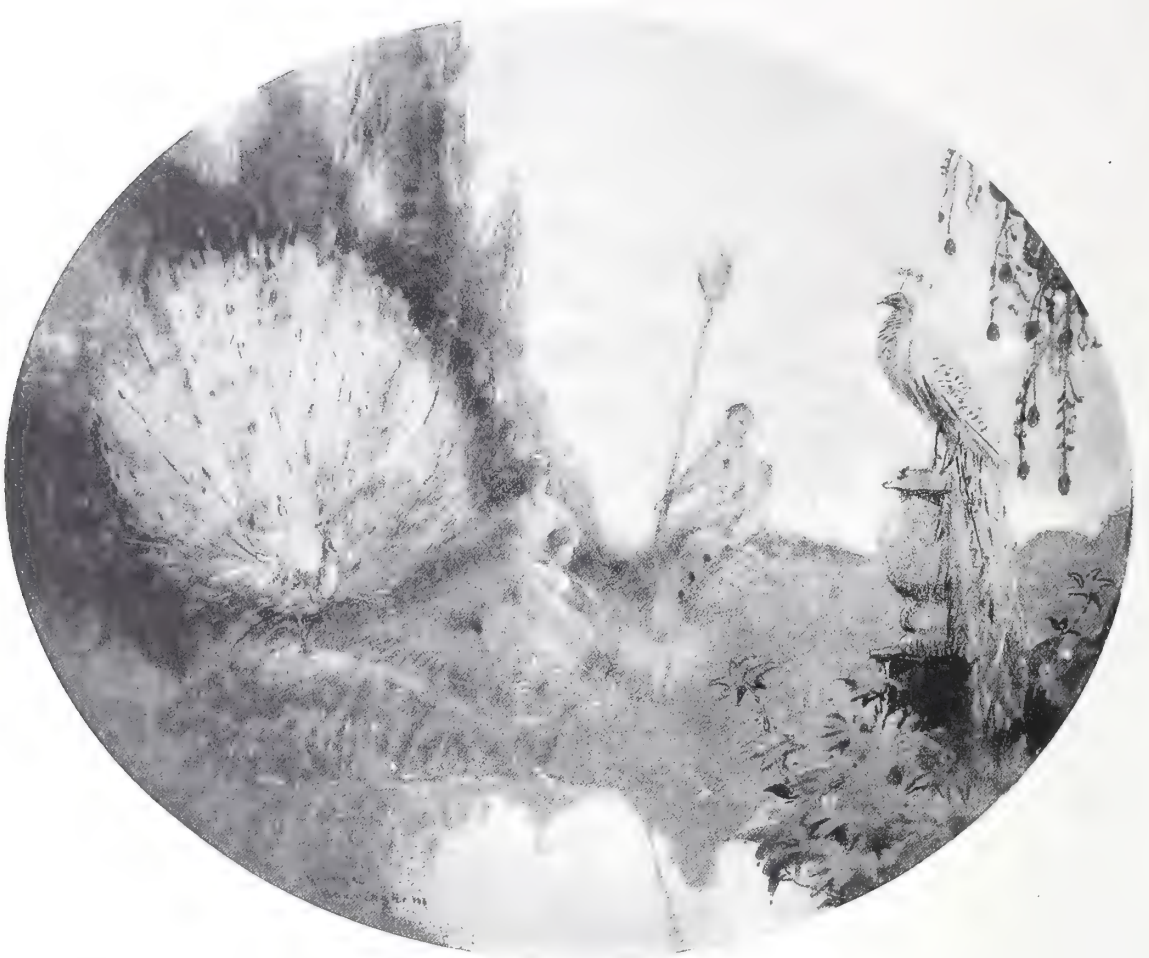
BY GEORGE SHERINGHAM



"THE READER"

BY GEORGE SHERINGHAM

Some Pastels by George Sheringham

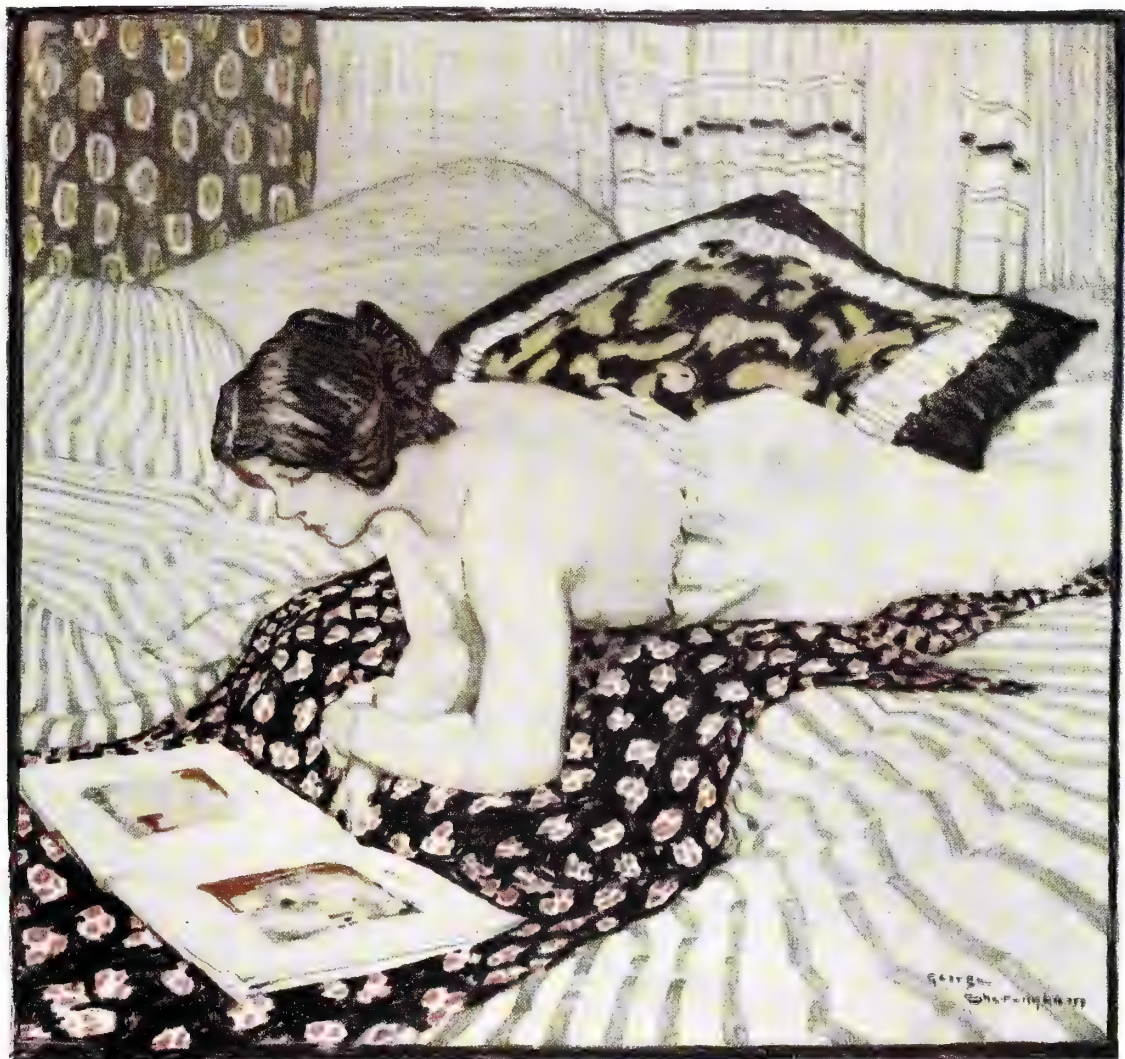


"THE POOL"

BY GEORGE SHERINGHAM

About them all there is an air of perfect agreement between the idea by which they are inspired and the means adopted to make the idea intelligible to other people. Always it is the design itself that first claims attention, not the cleverness of the craftsman who has exercised his skill in carrying out the design; always the immediate impression one receives in looking at Mr. Sheringham's work is that he seems infallibly to arrive at perfect achievement; it is only by later examination that one realises how a masterly use of his medium contributes to this perfection, and it is only after much contemplation that one perceives what part the medium itself plays in bringing about the result. But then the artist has in this instance purposely selected the medium because it lends itself so well to his particular scheme of practice and fits in so admirably with his temperamental preferences—that is why this delightful atmosphere of agreement between his mind and hand pervades the whole of his work.

Certainly, in everything he does Mr. Sheringham proves that he has an absolute control over all the essentials of the decorator's art, and that just as he knows by instinct what is the medium best suited for the interpretation of a particular kind of design, so he understands surely what kind of treatment is most appropriate for each class of his production. There is nothing stereotyped in his art, no limitation of his energies to one type of expression. It is interesting, as an illustration of this, to compare the reticence and simplicity of such things as *The Flowered Shawl*, *The Reader*, and *Le Petit Déjeuner*, with the sumptuousness of *The Queen's Bedchamber* and *The Toilet*, and with the almost careless freedom of *The Landscape Time-sketch*, or, again, to set the quiet breadth of the study by the sea, *Sand*, against the more fantastic richness of *The Pond* and *The Pool*. An artist who can handle equally well motives so markedly divergent in character, and can keep consistently in each one such an admirable



"THE FLOWERED SHAWL."
BY GEORGE SHERINGHAM.



"THE TOILET"
BY GEORGE SHERINGHAM

Some Pastels by George Sheringham

coherence of effect and such a judicious balance of rightly related qualities, is a very complete master over all the practical details of his craft.

However, it is his steady progress in the acquisition of this mastery that must be counted as one of the most definitely encouraging characteristics of Mr. Sheringham's career. From the moment of his first appearance he was generally recognised as an artist of real individuality and unusual qualifications and as a man who, given the right opportunities, was certain to go far. But in his early promise there was, naturally, the element of uncertainty whether he would be able to maintain in his subsequent activities the high standard of originality he had set up—as, indeed, there always must be in the case of a youthful genius who has come before the world with a new message to deliver. There was the danger that he might, with what is after all only human fallibility, be satisfied with his initial measure of success, that he might become content to repeat himself, and that he might, having gone so far, lose his

ambition to discover new directions in which his art would expand and fresh ways of expressing himself.

But to his infinite credit it must be said that he has not for a moment relaxed his efforts to make his work in all its many phases more convincingly significant and more comprehensive in its grasp of the most effective principles of decoration. Nor has there been throughout the whole series of his productions any sign of waning in the abundant fertility of his imagination—all the demands he has made upon it have been amply met, though assuredly they have been as numerous as they have been exacting. He is always seeking new fields of design to explore, always setting himself fresh problems in decoration, and always adding to his experience in the use of his materials; year by year his art widens its range and becomes more sure in accomplishment. And year by year, too, his persistent study amplifies his knowledge and enlarges his outlook; and it is in this persistency in the pursuit of the unknown that lies the secret of his progress.

W. K. WEST.



"SAND"

BY GEORGE SHERINGHAM



*(The property of
C. C. Hoyer Miller, Esq.)*

"THE PERSIAN VASE." PASTEL
BY GEORGE SHERINGHAM.

Recent Portraits by Mr. de László

RECENT PORTRAITS BY MR. P. A. DE LÁSZLÓ.

THERE are at the present time a great many painters who never seem to remember that an oil picture does not remain through the lapse of years without undergoing a ripening process which gives to it an appearance very unlike that by which it was distinguished when it first left the easel. They forget apparently that the old canvas, as we see it now, owes almost as much of its impressive effect to time, dirt, and varnish—the greatest of the Old Masters, as they have been called—as it does to the long dead craftsman by whom it was produced. So little do they think about the inevitable changes which their work must sooner or later undergo, that it is common enough to find them painting to-day pictures which have all the sombre obscurity of the ripest old age, and which are so difficult to decipher that they might almost have come from the prehistoric past. When time, dirt, and varnish have worked their will on these pictures, what will remain? The colour will be gone, the artist's handling will be unintelligible, the labour he has expended in realising his ideas will be wasted and thrown away.

How much wiser are the men who work with an eye to the future; who are mindful, that is to say, of the influences by which their paintings will be affected as time goes on. These men arrange their technical methods with a wise prevision of what is to come; by judicious forethought they avoid the risk of having the artistic intention of their productions prematurely obscured, and by intelligent application of executive processes they keep their art alive for the satisfaction of posterity. They know what allowances to make for the maturing of their work, and this knowledge guides them in their practice, leading their effort always in the right direction and saving it from any waste of purpose.

It is because he has in a very high degree this power of looking ahead that Mr. de László holds so prominent a position among the artists of our time. In all the qualities of his work there is evident the intention that his pictures shall live, and that they shall be as convincing in the future as they are to-day—that in all matters which he can control they shall be permanent evidences of his capacity and lose none of their authority when they are tested by time. There is nothing haphazard about his methods; always deliberate and carefully considered, they are directed inflexibly towards the realisation of a pictorial aim which is

unusually consistent and in which a full sense of the responsibility he owes to his art is invariably displayed. Always, too, they are pointed at an ultimate result, not at some momentary achievement which may or may not have the possibilities of permanence.

Look, for instance, at the manner of his brushwork—it is very expressively displayed in such portraits as those of *The Duchess of Wellington*, *General the Earl of Cavan*, and *Colonel E. M. House*. The sharpness and clear-cut decision of his touch, the almost uncompromising directness of his handling, and the clean directness of his executive treatment will remain as salient features of his paintings so long as any of the paint he has put upon the canvas is left. Time, the darkening of tones, chemical changes in the pigments, all those happenings which attend the maturing of a work of art, will never destroy the vitality of his initial statement. At most they will only soften and make more suggestive the pictorial definition upon which he insists; the meaning of what he has done will not be lost and the strength of his intention will continue to be apparent through all the modifications that years may cause in the original aspect of his work.

There is not a little satisfaction in the idea that the art of Mr. de László has this solid foundation of mechanical fitness—that its mechanism is rightly directed and its method inherently sound—certainly he is too important an artist to be easily spared. It would be a serious loss indeed if the same fate were to overtake him which has already befallen some of our modern artists, whose paintings through want of foresight and technical understanding have in a few years suffered a full measure of the decay that centuries only could bring to a properly handled performance. For he has played during his career a rarely distinguished part as a pictorial commentator on contemporary history and he has painted an extraordinary succession of portraits of great personages and of notable people who have taken their fair share in the affairs of the world. It is very greatly to be desired that these portraits should last and continue to be available many generations hence for the information of students of humanity and for the enlightenment of the historian. There is much that gives food for thought to be read in the faces of men who have shaped the fortunes of a nation, and it is only by the art of the portrait-painter that the chance of summing up a personality in this way can be prolonged after the man himself has disappeared from the stage.

Recent Portraits by Mr. de László

But there is another reason too why we should rejoice that there is nothing ephemeral or untrustworthy in Mr. de László's work—an æsthetic reason. Even if he had painted no one of distinction, even if all his portraits had been of ordinary, everyday people whose virtues and characteristics had never become known beyond the limits of the family circle, he would still be an artist with the highest claims to consideration. The personal note in everything he does is very strongly pronounced, he has a marked individuality and a clearly defined style, and he is a curiously intimate observer of character. He possesses in fact all those fundamental qualifications by the aid of which the portrait-painter rises from the level of a mere recorder of likenesses to the rank of a masterly interpreter of the subtleties of the human type. In even the most obscure person he would find something artistically interesting, something worthy of his skill as a painter, and something which would help him to achieve an expressive result—unless indeed he were so unfortunate as to be confronted with a face which reflected absolute vacuity of mind, and in that distressing situation even the greatest of the world masters might be forgiven for failure.

Then, again, he is a particularly able draughtsman, with a profound understanding of construction and a keen appreciation of grace of line. There is never anything tentative or indecisive in his drawing, never a hint that he has hesitated over the definition of a form. He has obviously full confidence in himself, but it is equally obviously a confidence born of thorough knowledge and matured by persistent practice, not the empty conceit of the facile worker who trusts to showy cleverness to conceal the actual insufficiency of his equipment. Mr. de László succeeds in drawing finely because he has learned first to see correctly and has then trained his hand and eye to work in harmony, and because he knows before he puts a touch on his canvas just what that touch has to contribute to the general scheme of his picture. There is no need for him to fumble or to set down vague marks which can be laboured later on into something which professes to have a meaning, neither is there any need for him to explain by small additions what the mark of his brush really signifies; his first touch does what he intends it should do, and expresses what he wants it to express, and from the first touch to the last each one carries the picture surely on to its eventual completion. But it is only the draughtsman who knows thoroughly what he is about who can work

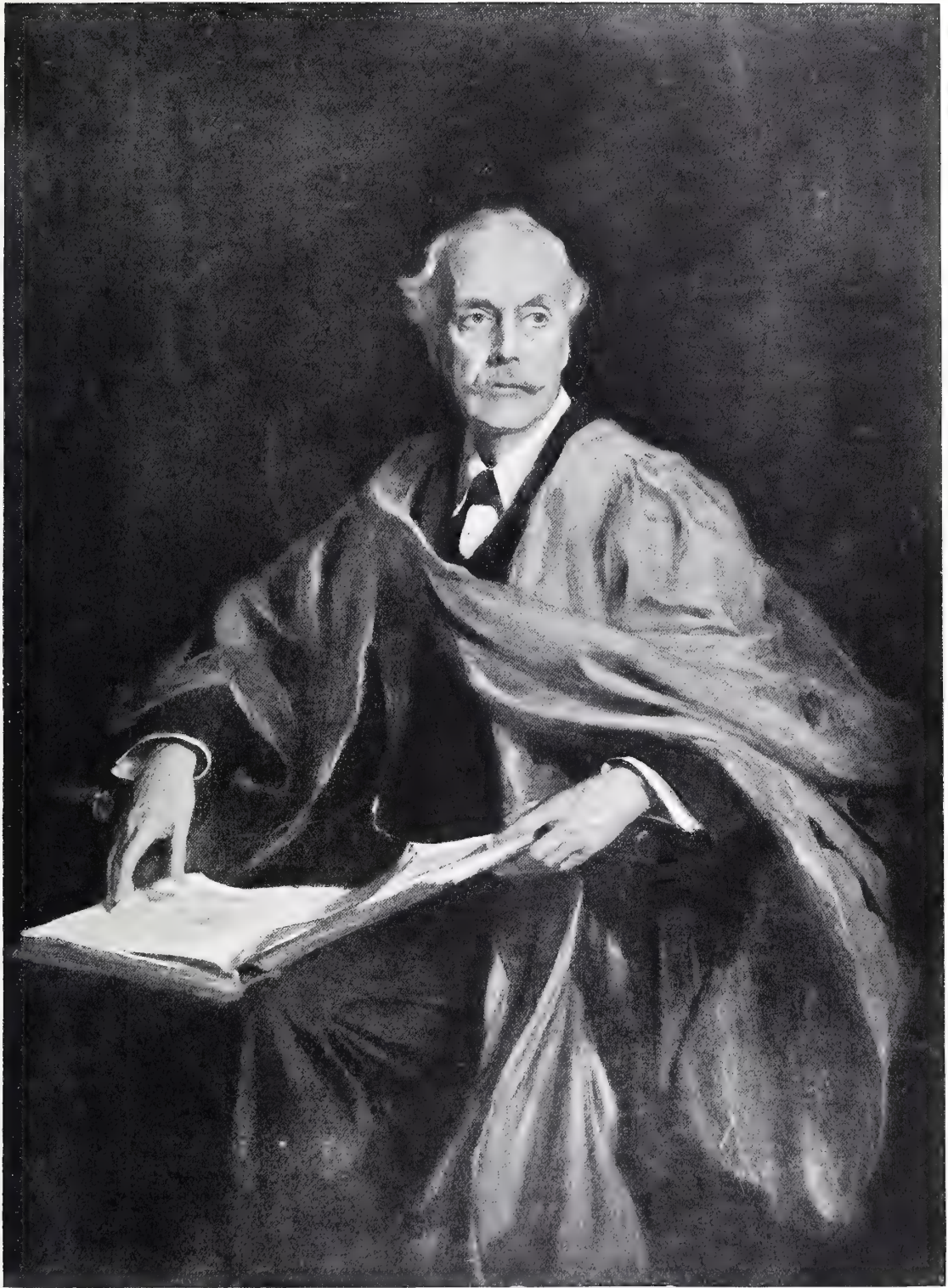
in this systematic and methodical manner, or who can deal with a picture as if it were a sort of map of exactly placed lines; swift disaster would await the man who tried to use this method before he had learned how to see, or who attempted to apply this system without having discovered the foundation on which it rests.

However, it is not only because of his shrewdness of observation and his admirable skill as a draughtsman that Mr. de László is to be accounted an artist of such notable capacity; he is, as well, an exceedingly persuasive and sensitive colourist and he has a vital decorative instinct. His portraits are always important decorations—and in this they are true to the best traditions of this branch of art practice—dignified in design and planned with sincere regard for the right adjustment of masses and the rhythmical arrangement of lines. In each of them there is a pattern which fills the canvas in a peculiarly satisfying way and in the working out of which the artist gives free rein to his inventive ingenuity and his natural feeling for style. It is not enough for him to record the character or to realise the personality of his sitter, he must make that personality the motive of a decoration which emphasises and illustrates the sitter's character, and that decoration becomes as much an essential of the portrait as the sitter's face.

This is perhaps the direction in which Mr. de László's art has developed most during recent years. His executive powers, always remarkable, have gained undoubtedly in flexibility and in responsiveness to the demands he makes upon them, but if later portraits—like those of *Mrs. Sandys*, *The Duchess of Portland*, and *The Right Hon. A. J. Balfour*—are compared with those he painted in the earlier stages of his career, the gain in breadth of artistic vision will be even more apparent. But, after all, with an artist of his temperament, progress of this kind was to be expected; he is endowed with too keen a sense of the importance of portraiture to leave untried any of the possibilities which it offers to him.

At the same time, in testing these possibilities he never lapses into vague or aimless experiment; he has too stable a mind and too serious a conviction to play tricks with his principles. What he seeks, really, is to widen the scope of his art without changing its character, to make more emphatic the message that throughout his life he has been trying to deliver, and not to confuse his utterance by sounding any discordant note. To express more fully and more convincingly the artistic creed in which he believes is his only aim.

A. L. BALDRY.



"THE RIGHT HON. ARTHUR
JAMES BALFOUR, M.P."
BY P. A. DE LÁSZLÓ



"MISS MURIEL WILSON"
BY P. A. DE LÁSZLÓ



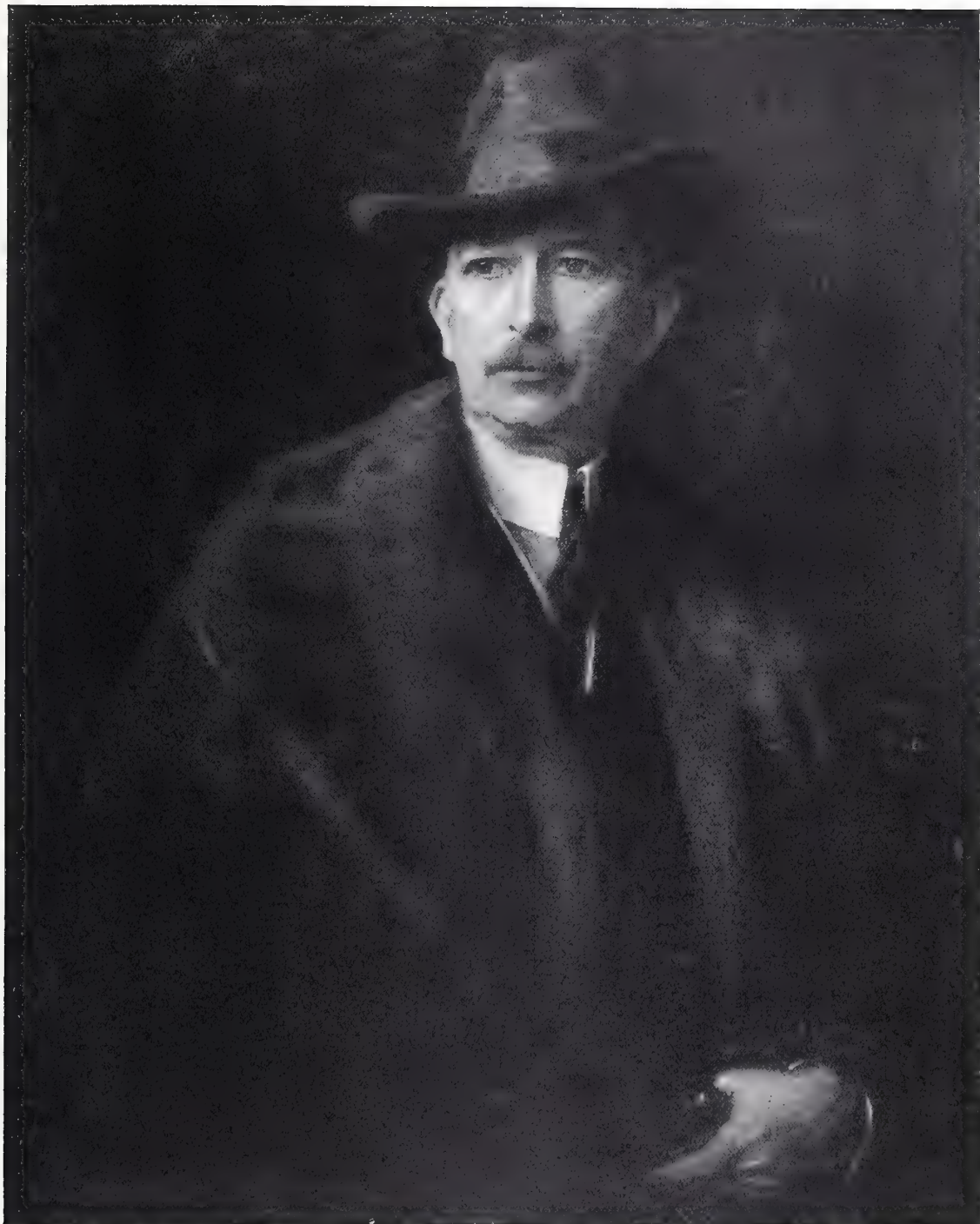
"THE DUCHESS OF PORTLAND"
BY P. A. DE LÁSZLÓ



"GENERAL THE EARL OF CAVAN"
BY P. A. DE LÁSZLÓ



PORTRAIT OF MRS. ELINOR GLYN.
FROM THE PAINTING BY P. A. DE LÁSZLÓ.



"COLONEL E. M. HOUSE"
BY P. A. DE LÁSZLÓ



"MRS. SANDYS"
BY P. A. DE LÁSZLÓ



"THE DUCHESS OF WELLINGTON"
BY P. A. DE LÁSZLÓ



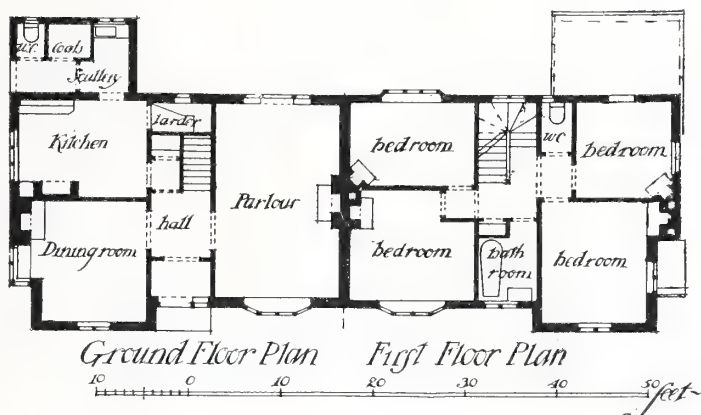
"TWO INDIAN OFFICERS"
BY P. A. DE LÁSZLÓ

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

BUILDING in metropolitan districts north of the Thames is so extensive that the history of modern architecture could be written after a comprehensive tour. For some of the most interesting work of all, one would proceed direct to Golder's Green, in which neighbourhood every idea of value seems to have been monopolised. Illustrations are given of three such houses with character, designed by Mr. T. Millwood Wilson. The first shows two semi-detached houses in Meadway, Hampstead Garden Suburb. These are constructed of Amersham bricks with the centre part of the building roughcast, the roof being of hand-made tiles. Considerable ingenuity has been exercised in the design, notably in connection with the chimneys, which have been grouped together so as to get them as large as possible and to form a feature of the elevation. The houses are a well-balanced pair and the

whole effect is original and pleasing. Simplicity is the keynote, though here and there are to be noticed quaint details, such as the small window by the chimney stack, with corresponding internal variety. The sitting rooms are arranged with the windows facing south and commanding a view of Hampstead Heath. The other illustration of Mr. Wilson's work shows a house built by the architect for his own occupation, and expresses therefore his most firm convictions as regards a model residence of this size. That the



TWO HOUSES IN MEADWAY, HAMPSTEAD GARDEN SUBURB

T. MILLWOOD WILSON, ARCHITECT

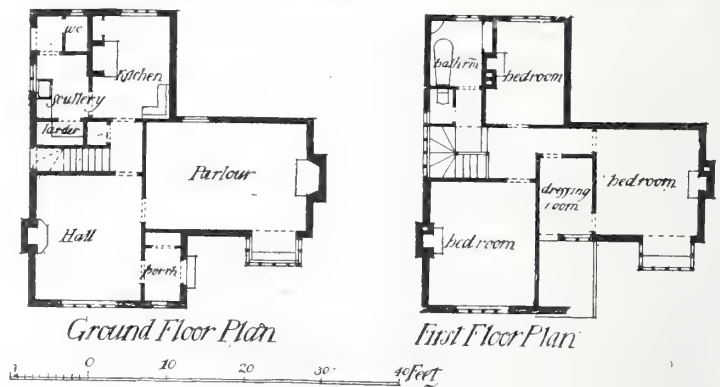
Recent Designs in Domestic Architecture



WAYSIDE, HAMPSTEAD WAY
T. MILLWOOD WILSON, ARCHITECT

house presents an effective front cannot be denied, and the interior is no less interesting. The planning is on the old lines, with a hall and parlour, one leading from the other: thus doing away with useless passages, entrance hall, etc., and providing a larger sitting room. The ceiling in the parlour shows the floor joists, which are painted a dark green and prepared for stencilling. Decorative plaster work is seen here and there. The walls externally are covered with smooth cement and the roof is of hand-made tiles. The steps to the main entrance, though assisting the appearance of the house and improving the outlook, might involve objections—for instance, in regard to children, though this difficulty is minimised by the level approach to the side door.

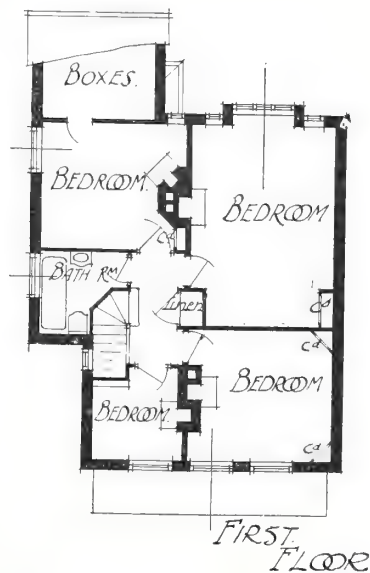
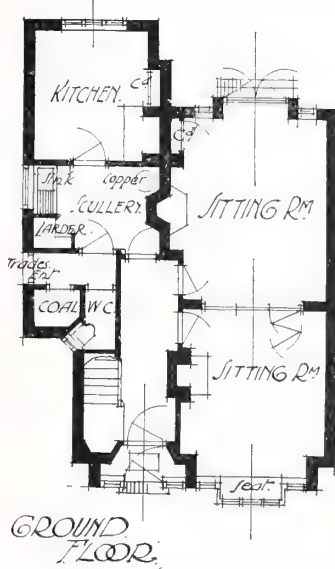
Since Mr. Hubert S. East won the Soane Medal-



lion in 1895 he has had a varied practice, in association with other architects and on his own account, his work under the heading of Domestic Architecture including some interesting achievements. Recently he has been concerned in solving the problems of a residential property in South London, where his scheme as a whole and in detail has afforded him opportunities for some successful experiments in dignified housing on a miniature

Recent Designs in Domestic Architecture

scale. Elsewhere he has found scope, notably in the house at Church End, Finchley, shown below—a good example of a compact, detached residence erected at a minimum cost within easy access of London. It affords simple accommodation for a small family and is easily worked. The two chief rooms on the ground floor open into each other, and a through draught from the front garden to the back is obtainable when desired. On the first floor are four bedrooms, a box-room, and



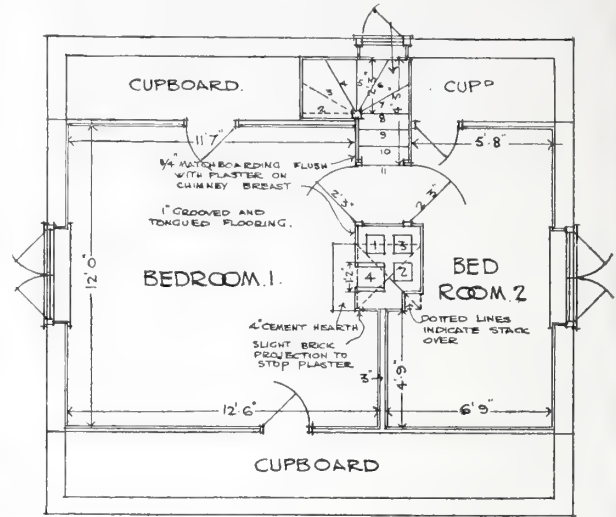
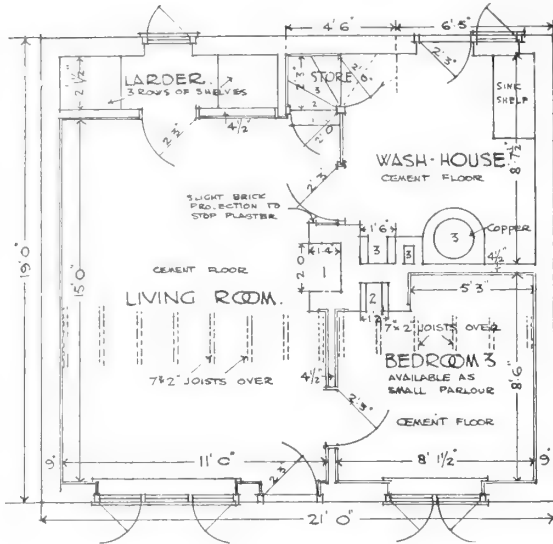
HOUSE AT CHURCH END, FINCHLEY

H. S. EAST, A.R.I.B.A., ARCHITECT

bath-room. The house is built of rough stock bricks whitewashed, and with tiled roof. The ground at the back is laid out partly with the idea of utility, a hedge screening the kitchen garden from the remainder.

One of the most urgent questions of the day is the provision of housing accommodation for people of small means. Before the War the dearth of habitations of this class, in some measure the outcome of the hostile attitude of the predominant political party towards owners of land and houses, was sufficiently notorious to cause grave concern, and now that the War has necessitated an almost complete cessation of operations in the building trade, the shortage has reached an acute phase. It has indeed been estimated that the deficiency amounts to not far short of half a million dwellings. To remedy this crying evil is therefore one of the great tasks which the nation must set itself to

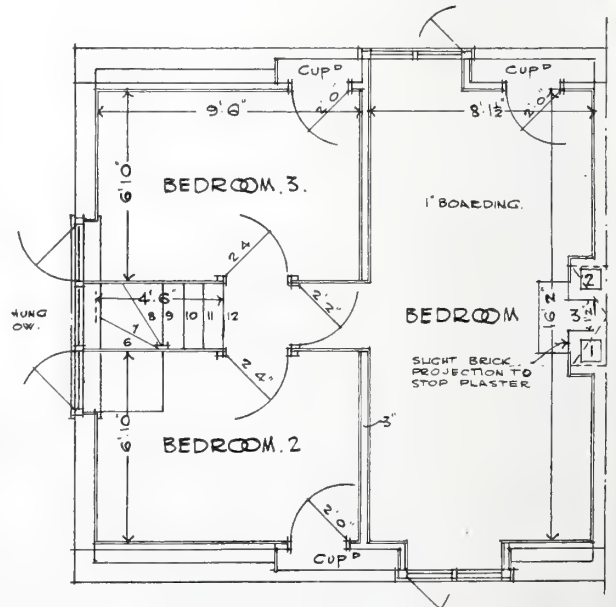
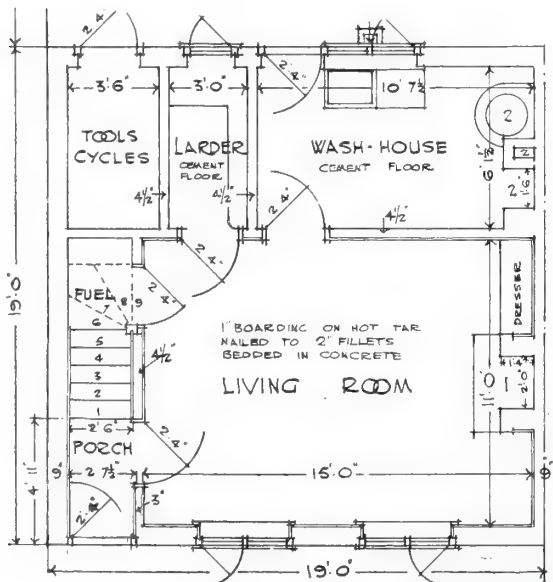
Recent Designs in Domestic Architecture



PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

solve as soon as peace is in sight. Even supposing economic conditions are favourable, unless there is a marked change in the political atmosphere it is unlikely that private enterprise can be relied upon to provide a complete solution, and probably the State, in conjunction with local authorities, will be called upon to deal with the question. We are not among those who have any great faith in official administration in matters where questions of taste are involved, and if the State is to undertake the provision of dwellings on a large scale we sincerely hope public opinion will make itself felt so as to

ensure that the charms of Nature shall not be marred by the erection of unsightly structures all over the country. That will not happen if the designing of cottages for the wage-earner is entrusted to architects who have a proper sense of the requirements. It is at least a hopeful sign that architects of high standing in the profession have been invited to give their attention to this subject, and thus some interesting results have ensued from their co-operation. We refer particularly on this occasion to some experiments of Mr. Arnold Mitchell, F.R.I.B.A., whose work is well known to



PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.



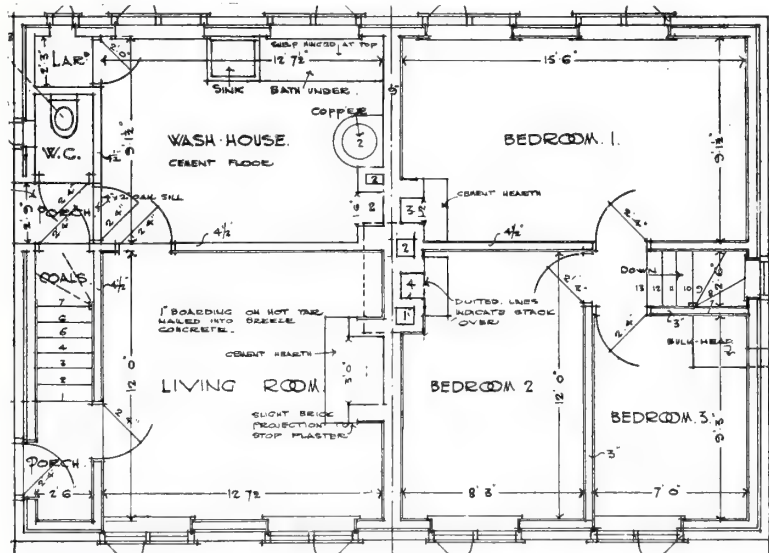
RURAL COTTAGES ERECTED NEAR CHELMS-
FORD. DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

Recent Designs in Domestic Architecture



COTTAGES NEAR PORTSMOUTH
BUILT FOR THE ADMIRALTY
FROM DESIGNS BY ARNOLD
MITCHELL, F.R.I.B.A.

our readers. The two pairs of rural cottages shown in our coloured illustration have been designed as "standard" dwellings, and, as a matter of fact, have been repeated in various localities besides the one stated, and in both cases the full accommodation required by departmental report has been provided. The internal accommodation can be seen from the plans facing the illustrations. The cost of erecting the first pair in the country was £275 with all fittings complete, including external sanitary arrangements, etc. The other pair cost a few pounds less when carried out entirely in concrete (walls and roof) by Messrs. Cubitt of Gray's Inn Road. In quality of workmanship these cottages are far ahead of most of the so-called "ideal" cottages or villas of the speculative builder. The pair of cottages built for the Admiralty near Portsmouth cost £310, special conditions and additions being specified in this case, but neither here nor in the case of the other two pairs were any extras incurred.

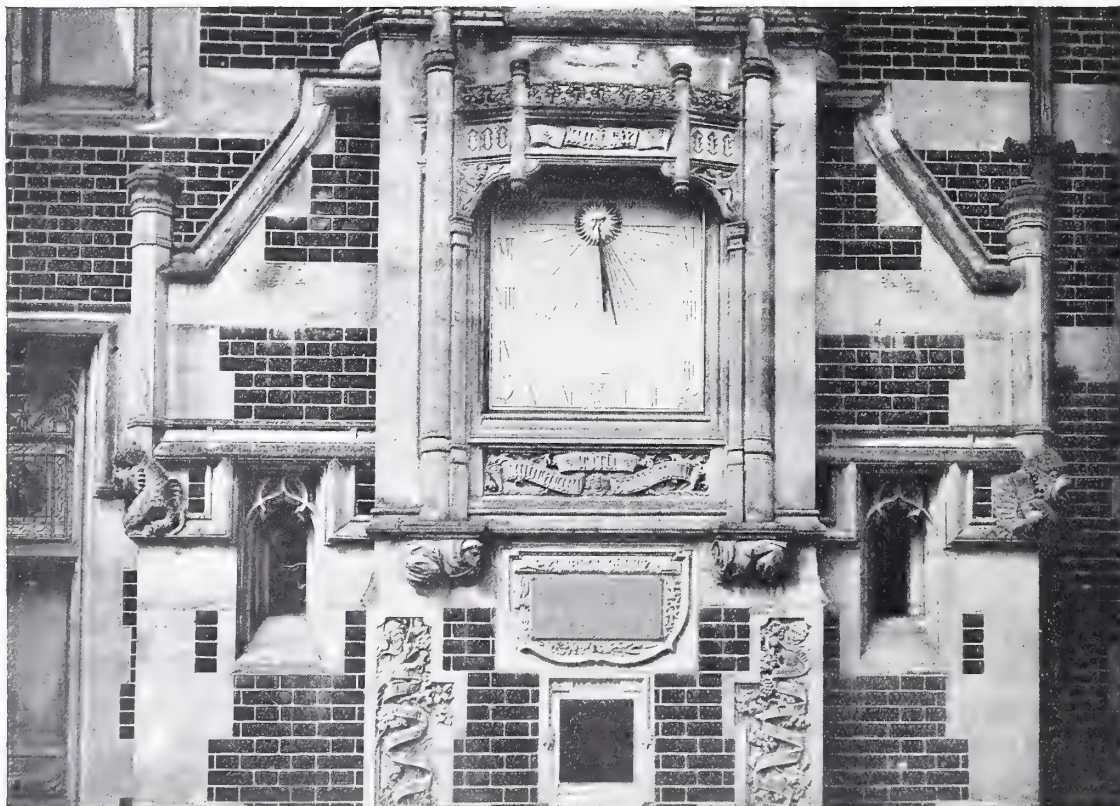


SCHOLARSHIPS IN BLACK AND WHITE DRAWING. At the Chelsea School of Art carried on at the South-Western Polytechnic, Manresa Road, two scholarships, each of the annual value of £24, are awarded to enable students to study illustration work, the course of study being so arranged as to lead directly to the execution of saleable commercial work. The scholarships are known as the "Christopher Head" scholarships; they are open to all, and have few restrictions attached to them.

GARDEN SUN-DIALS

FROM PHOTOGRAPHS BY H. N. KING

(By permission of the respective owners)



MURAL SUN-DIAL AT FRIAR PARK, HENLEY-ON-THAMES, THE RESIDENCE OF SIR FRANK CRISP, BART.,
WHO OWNS A UNIQUE COLLECTION OF DIALS

Garden Sun-Dials



ALDERMASTON COURT, BERKS (CHARLES E. KEYSER ESQ.)



EATON HALL, CHESTER (THE DUKE OF WESTMINSTER)

Garden Sun-Dials



SOMERLEYTON HALL, SUFFOLK (LORD SOMERLEYTON)



HUNTERCOMBE MANOR, TAPLOW (THE HON. MRS. BOYLE)

Garden Sun-Dials



THE DUTCH GARDEN, CLANDON PARK, SURREY (THE EARL OF ONSLOW)

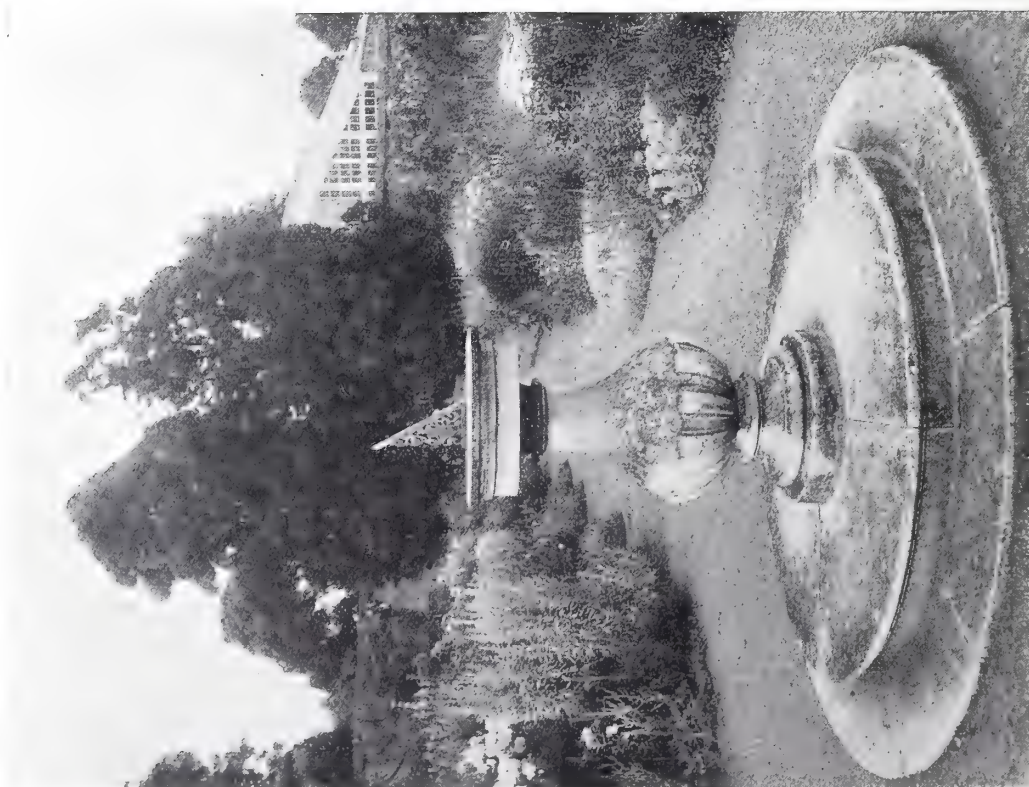


ABINGER PARK, SURREY (LORD FARRER)

Garden Sun-Dials

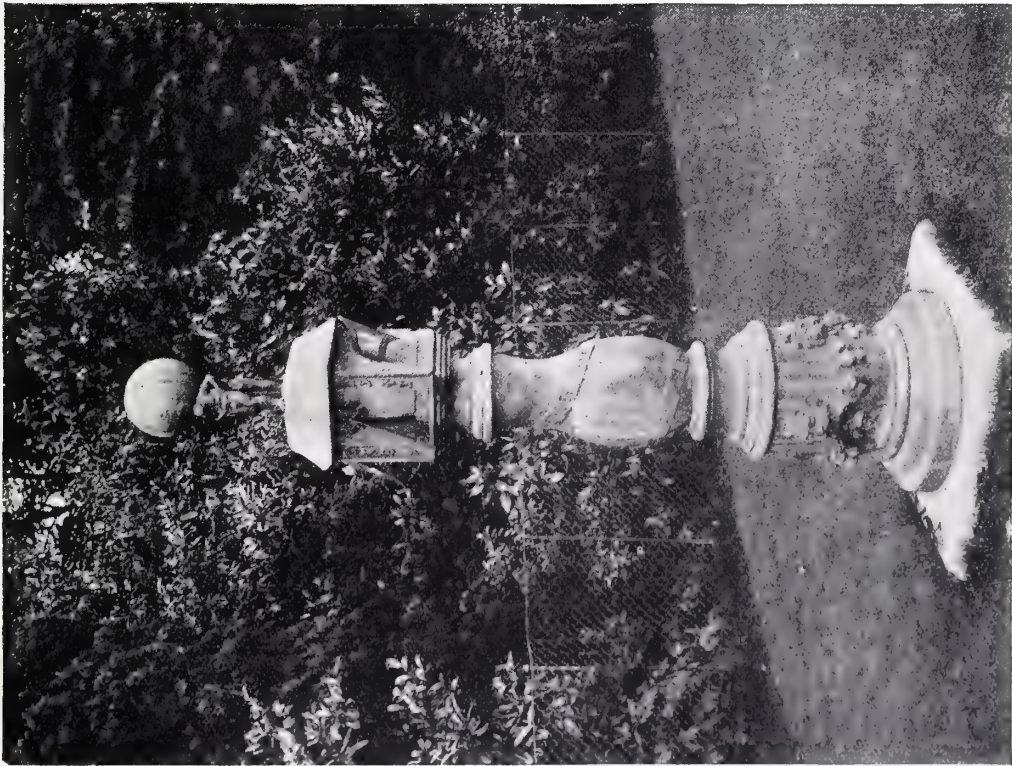


THE MANOR HOUSE, WALTHAM CROSS (VISCOUNT FRENCH)

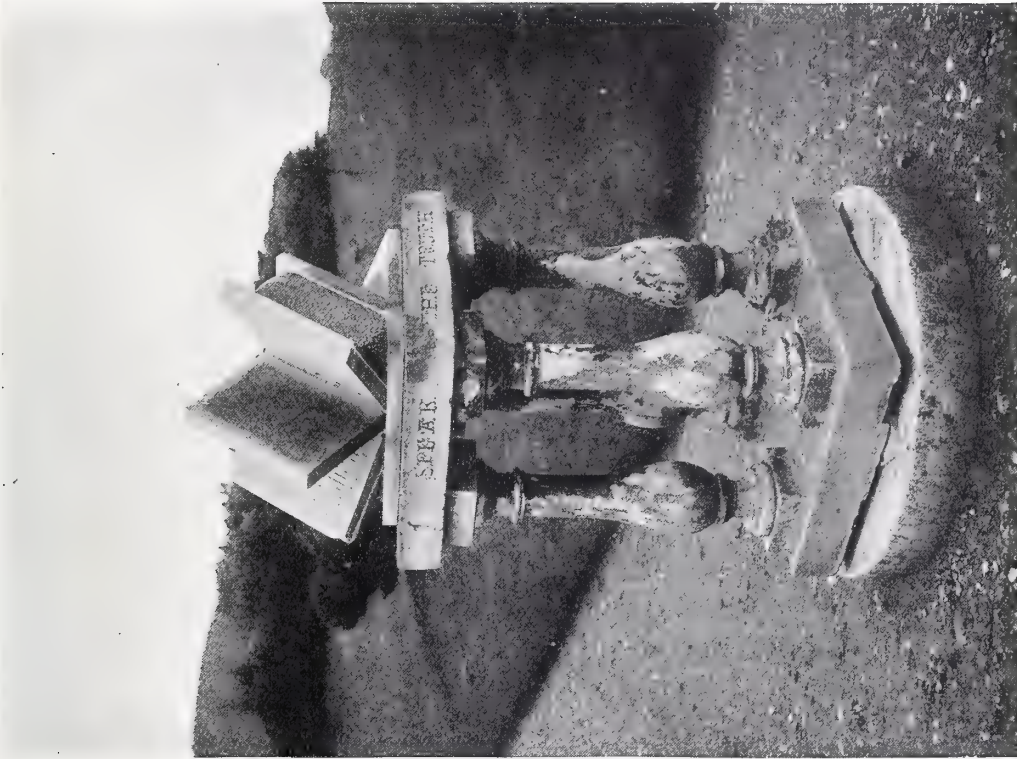


CLAREMONT, SURREY (H.R.H. THE DUCHESS OF ALBANY)

Garden Sun-Dials



DURDANS, EPSOM (THE EARL OF ROSEBERRY)



"THE OPEN BOOK" SUN-DIAL, FRIAR PARK (SIR FRANK CRISP, BART.)

Garden Sun-Dials



GUNNERSBURY PARK, MIDDLESEX (LEOPOLD DE ROTHSCHILD ESQ.).



THE GARDEN OF SWEET SMELLS AND SAVOURS, FRIAR PARK (SIR FRANK CRISP, BART.)

Garden Sun-Dials



YEW AND BOX SUN-DIAL, EASTON LODGE, DUNMOW (THE COUNTESS OF WARWICK)



HOLLAND HOUSE, KENSINGTON (THE COUNTESS OF ILCHESTER)

Toys at the Whitechapel Art Gallery

TOYS AT THE WHITECHAPEL ART GALLERY.

THE exhibition of toys recently held at the Whitechapel Art Gallery enabled one to test the progress of toymaking in England since the War began, and especially that section consisting of carved and painted wooden toys which had previously come from Germany. Wooden toys such as guns, ships, boats, etc. have of course been produced in England for a long time, but to many people, and children especially, "toys" stand for dolls, boxes of bricks, and animals—from the more or less complete Noah's Ark of venerable tradition down to the wooden horse on wheels; and as it is in such things that artistic feeling for form and colour is most shown, or the absence of it, one naturally turned to this section of the exhibits to see how they compared with the playthings of one's childhood. And if the volume of such was limited the reasons are easy to understand. Workers have been rapidly absorbed in the great industry of war, while the price of wood, the material most used, has appreciated enormously. Then there has been a reluctance to set up expensive machinery, lest at the close of the war the Germans should unload their enormous surplus stocks. Those factories which took their courage in their hands were constrained to one of two courses. Some set themselves merely to copy enemy wares, analysing them, and devising machinery to produce the various parts, with the inevitable result that they found themselves competing with a product which had already been before the public at a price far lower than they could put the article on the market for. They had everything to learn, concerning suitable woods, colours, varnishes, etc., as well as the question of machinery. In Germany the wooden

toy industry is situated close to the great wood supplies, and has arisen out of that proximity. The various materials have been tested by long experiment. Everything has been closely organised, not excepting the supply of cheap and yet efficient labour.

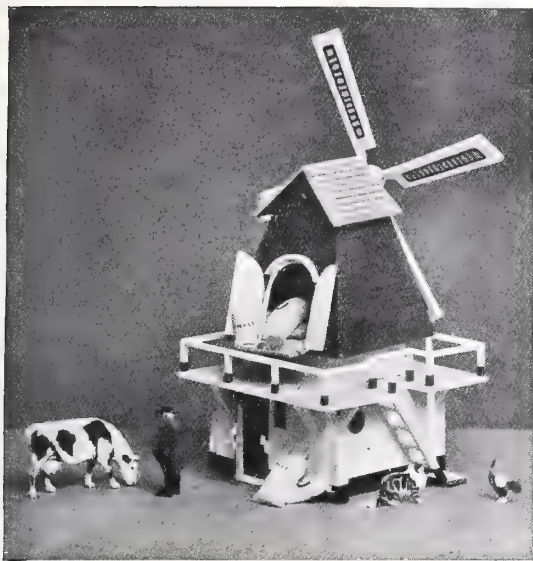
It is this question of the right kind of labour which beset those manufacturers who, rightly rejecting the notion of making their way by exploiting enemy goods, or of copying articles which are often alien in spirit, endeavoured to strike out a new path and produce toys which should be national in sentiment, form, and colour. There was also the difficulty of inducing the public to buy toys of different form and appearance from those to which they were accustomed.

But both those who copied and those who invented were up against a difficulty which might have been foreseen. We are not like the Eastern European peoples who are spontaneously artistic in expression. There, as the Special Numbers of *THE STUDIO* on Peasant Art have abundantly proved, we find the peasants all gifted with a feeling for decoration largely absent in our own land. Therefore when our new manufacturers began operations, they found with dismay how little art power there was among their workpeople, even the younger, who had received in the public elementary schools teaching in drawing and water-colour once a week, given by teachers often less interested in the work than the children. The handwork on any toy must of necessity be direct in order to save time. Especially the painting must be deft. Such painting as we see on the cheapest foreign toys, as the touches forming eyes and lips, or the decoration of dresses by lines and dots, demands a skill of hand, a sureness of touch only to be gained by constant practice and the possession of a conven-



"NOAH'S ARK" TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

Toys at the Whitechapel Art Gallery



"THE HOUSE THAT JACK BUILT"
TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

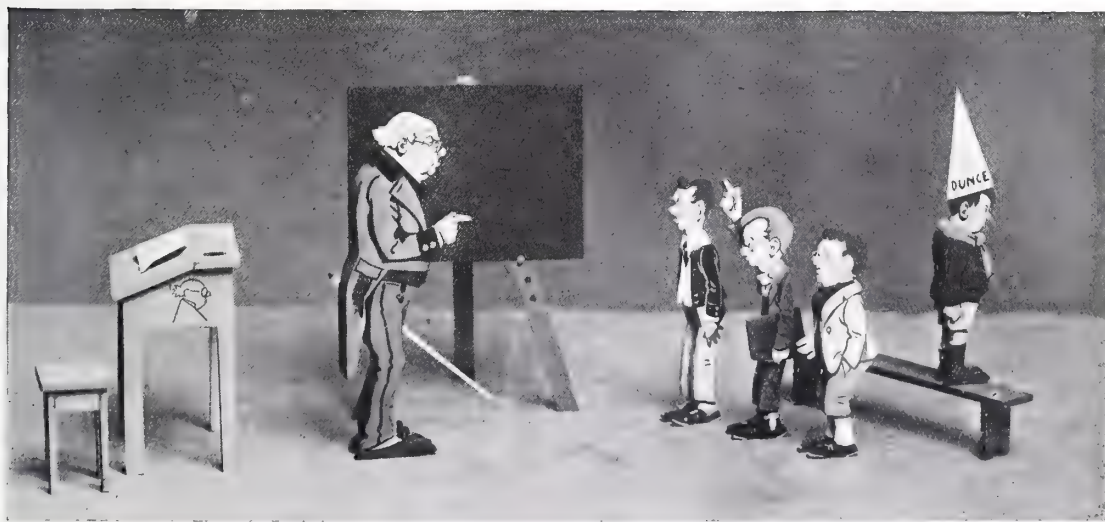
tion handed down from one generation to the next. It is no exaggeration to say that the cleverest draughtsman would be hard put to it to compass the directness of the touches on the cheapest German toy. He must know what pigment to use and what degree of dilution and what brushes and vehicles are necessary. Such work is outside the powers of our workpeople, to whom any form of plastic art is unknown, because they have no craving to express themselves graphically.

But at the Whitechapel exhibition there was represented another section of workers—the artists,

and it was their work which had, as might have been expected, the greatest variety and interest, and in several cases showed what might be called "toyfulness," that is to say their exhibits were really toys and not models. Also their work evinced a feeling for form and colour and a freshness of invention which were pleasantly surprising after the hackneyed productions of Germany. That country's superiority in toy production undoubtedly rests on its powers of organisation and distribution, that is, on its ability to produce the article at the cheapest rate. In the great mass of the "trade" toys produced in Germany there is an almost total lack of vitality and expression. It is on this side that British workers might succeed. Invention, originality, freshness of thought, humour, are qualities in toys that children would value highly, though up to the present they have not had much opportunity to rejoice in them.

In the designing and carrying out of toys the art schools might find an outlet for the ability of those pupils whose work has not already been earmarked for other industries. First the design of toys might be approached from the art school point of view. It might be related to other studies, as drawing and modelling and wood-work. All the factors which go to the assembling of a successful toy might be considered and threshed out. The National Competition, when next it is held, might help the movement by awarding prizes and medals for designs for toys.

Art students and teachers might attack the subject in another way by forming Guilds of Toy-making and carrying out the whole of the work,



"THE VILLAGE SCHOOL" TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

Toys at the Whitechapel Art Gallery

for it must not be supposed that toys, except when they are of metal, demand an expensively equipped factory. Wood-working and wood-carving tools, a light lathe for turning wood, with a few benches, would suffice for an experimental venture. It must be remembered also that besides the cheap toys exported in great quantities, both Germany and Austria produce toys of a better and more expensive kind, but these are rarely seen in England, and, like all other artistic productions, are of course made in a studio by a small group of art-workers.

The exhibition under review showed evidences that these groups are already at work, if only here and there. It must be emphasised that they *must* consist of art-workers or be controlled by such. Mere patriotism in the form of encouragement of home arts is not enough, as the difficulty of sustaining rural centres for metal-work, weaving, wood-carving, etc., has repeatedly shown.

A toy should possess several qualities for which we must go to the artist. First it should possess humour; beautiful in the hackneyed sense it need not be, for it is to appeal to children, whose sense of beauty has not fully developed. They are attracted by that interest of form which we call grotesque; hence in short the toy should be a caricature. But the toy designer who sets out to caricature may miss his mark. The quality of form which appeals to the child is obtained not by



TOY POULTRY DESIGNED AND EXECUTED
BY MISSES M. V. WHEELHOUSE AND LOUISE JACOBS

conscious funniness, but by that humour which is attained by direct and clear-cut form with simplification brought about by economy of means. Thus a toy representing an animal or person which has been produced by plain sawing with little or no carving is likely to be more humorous than one on which so much labour of carving has been expended that the object loses vitality—becomes a model rather than a toy.

Perhaps the deepest pitfall some of the modern toymakers have fallen into is to make their toys consciously picturesque or quaint, by simulating a look of age. The doll's-house, let us say, appears to have a leaky thatched roof, its walls are painted with cracks and broken plaster. This is quite beside the mark. In the ages of great art, when work was at its freshest, the notion of "picturesqueness" was quite absent. Nothing in Japanese art suggests age; the houses and streets are clean and rectilinear as if just built. The same



TOY VILLAGE DESIGNED AND EXECUTED BY MISSES RENÉE DUNN AND JOAN DE BUDE

is true of the work of the early Flemish and Italian painters. In Botticelli we begin to see the broken arch or pillar, and the convention of a picturesque background took hold and spread like a noxious weed, till in our own day an art student going forth to sketch can see nothing paintable except the rustic cottage. Children know nothing, happily, of this outworn convention. They want their toys clean and bright. Not for them are the mud and slate-pencil hues of the Aesthetes, for in colour they are akin to our Post-Impressionists; they want red, blue, yellow, green, and these of the brightest. And as toys are not vehicles of education, are not the gifts of Froebel, but things to play with, as part of the environment of their own stage of development, bright colour they should have as supplying the craving of their natures.

The toys shown in the Exhibition by Mr. Vladimir Polunin fulfil the conditions of success mentioned. They have already been reviewed and illustrated in *THE STUDIO*. It will suffice to say that when early in the war the Board of Trade interested itself in the subject of toymaking, Mr. Polunin's name was mentioned. Money was found, the School of Art, University College, Reading, gave the hospitality of its workrooms and studios, and the designer was installed there with assistants for several weeks. He is an artist with a strong sense of the grotesque, a love of colour and a feeling for pattern, qualities which go far to meet with success when concerned with toy-making.

Among other interesting exhibits may be mentioned the toys and models by Mr. Carter Preston, which have been taken up by the Lord Roberts Memorial Workshops, the black and white Noah's Ark by the Messrs. Noble, the village toys by Miss Renée Dunn and Miss Joan de Bude, who have also produced some excellent animals, and the "character" dolls by a lady who carries on a workshop under the name of Nell Foy. The toys shown by the Misses M. V. Wheelhouse and Louise Jacobs have great vivacity of form and colour, combined with simplicity of construction.

The exhibits lent by the Misses R. K. and M. J. R. Polkinghorne of work done by children from the Streatham Secondary School, though not coming within the category of saleable toys, showed most praiseworthy achievement. In districts where toymaking is carried on, the school scheme of drawing and handwork might well be modified in harmony with the local industry, and it would probably improve both the education and the business.

ALLEN W. SEABY.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We regret to record the death of Mr. T. Stirling Lee, the well-known sculptor, who died suddenly at the end of June. The second son of Mr. John S. Lee, of Macclesfield, he was educated at Westminster School and then apprenticed to Bernie Phillips, who was finishing the Albert Memorial. Mr. Lee studied at the same time at the Slade School, where he showed such aptitude for art that Mr. Armitage, R.A., advised his being sent to Paris, there being no school for sculpture in London at that time. Accordingly he next worked at the Petites Ecoles des Beaux Arts, and gained a first and second medal during his first term. Subsequently he became a fellow-student with Alfred Gilbert in Professor Cavelier's atelier, where he gained the R.A. gold medal and travelling scholarship, as well as the Composition Gold Medal of the Beaux Arts. At twenty-five Mr. Lee won the competition for the decoration of St. George's Hall, Liverpool, but long



STATUETTE CARVED OUT OF TRENCH CHALK WITH A
PENKNIFE IN A DUG-OUT ON THE WESTERN FRONT.
BY PTE. W. REID DICK

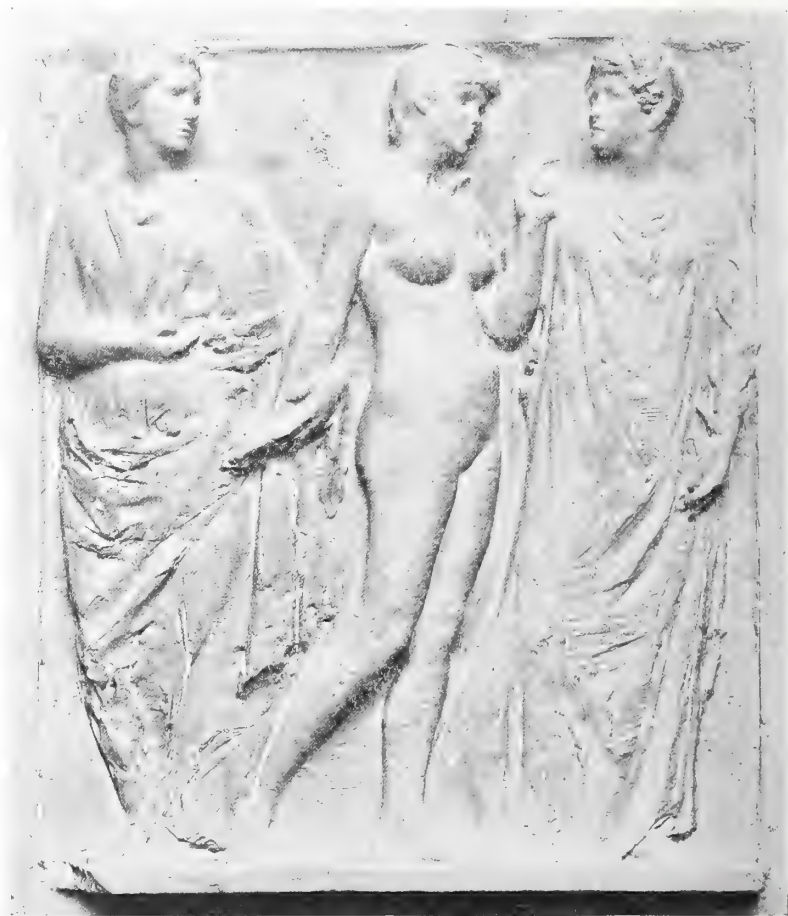
(Leicester Galleries; see page 177)



PANEL OF WALL STAIRCASE IN MR. GEOFFREY DUVEEN'S HOUSE. DESIGNED AND CARVED BY T. STIRLING LEE

delay on the part of the Corporation caused the young sculptor much early disappointment, and though he was allowed to finish part of his work, he died without seeing his life's task completed. Two of his finest early works are *Adam and Eve finding the Dead Body of Abel* and *Cain* exhibited in the Royal Academy in 1881. He has done a good many portrait busts of notable people, amongst others Sir Frank Short's daughter and Miss Kitty Shannon, besides numerous "ideal" busts. He was one of the very few who carved direct in the marble, from life. The later period of his art has been largely devoted to ecclesiastical work, an excellent example of which is his altar-piece in Westminster Cathedral, and he quite recently completed another altar-piece showing the *Wise Men of the East*, in which his love of symbolism found expression. As a sculptor Mr. Lee's work was very individual. He was greatly attracted by the Early Greeks, and he was a born carver, with a strong sense of pattern.

Except the late Mr. Sidney Cooper, who was 98 when he died in 1902, Mr. James Sant, who died in London on July 12 at the age of 96, was



SKETCH MODEL FOR PANEL IN ST. GEORGE'S HALL, LIVERPOOL, BY T. STIRLING LEE

Studio-Talk



IDEAL BUST

BY T. STIRLING LEE

the longest-lived member of the Royal Academy since its foundation in 1768. Mr. Sant was born at Croydon, and after studying as a youth first under John Varley and then under Sir A. Callcott, R.A., entered the Academy Schools in 1840, his first contribution to the summer exhibition following soon afterwards. Becoming an Associate in 1861, he was made full Member in 1870, continuing in that capacity until 1914, when he retired, but it was not till last year that he made his final appearance at Burlington House. As a portrait-painter he had at one time a considerable vogue among the aristocracy.

work we have on several occasions had the pleasure of introducing to our readers. In a letter written from the Front a few weeks ago he says: "I had heard of and seen things carved in this material, but did not try it myself until recently.

. . . I was agreeably surprised to find that with a penknife very good results may be obtained, and that a dug-out with only the light of the doorway or a candle makes a very good studio. Carving became quite a craze in our dug-out, and indeed all along the trench little groups of soldiers were seen busily carving. The pursuit of art, however, was brought to an abrupt close one afternoon when the Bosches made themselves objectionable by a fierce bombardment which was succeeded by attacks, counter-attacks and more bombardment lasting for the best part of a week." The original of this little figure is at the Leicester Galleries.



"CHLOE." IDEAL BUST

BY T. STIRLING LEE

The little chalk statuette reproduced on page 175 is by Private Reid Dick, a sculptor whose

A fine display of sculpture was on view from July 10 to 22 at the Grafton Galleries, the exhibits consisting of the series of ten historical statues destined for the marble vestibule of the Cardiff City Hall, in which eight pedestals and two niches have been standing vacant since the Hall was opened in 1906, and are now to be occupied through the munificence of Lord Rhondda. Included with them was an extra group, representing the British Queen Boadicea and her two daughters, by Prof. Havard Thomas, who on the nomination of Lord Rhondda has been acting as assessor in the carrying out of the scheme in its artistic aspects. Mr. Thomas's collaborators were Sir W. Goscombe John, R.A., to whom was entrusted the most important of the ten statues, that of *St. David*, patron saint of Wales; Mr. Pegram, A.R.A., Mr. Pomeroy, A.R.A., Mr. E. G. Gillick, Mr. T. J. Clapperton, Mr. L. S. Merrifield, Mr. W. W. Wagstaff, Mr. Henry Poole, Mr. Alfred Turner and Mr. T. N. Crook. The formal unveiling of the statues will, we understand, take place in the course of a few weeks.

Among other exhibitions held in London last month one of special interest was that which filled the three rooms at the Leicester Galleries, where the public were enabled to study at first hand the work of Italy's leading caricaturists in relation to the war. Satire is a weapon which these artists know how to wield with unerring aim, and if in some cases their imagination takes somewhat extreme forms, there can be no question of their perfect sincerity. Besides these caricatures, the exhibition comprised a series of drawings by Sgr. Pogliaghi depicting military operations among the rugged Alpine peaks, and as showing the tremendous difficulties which confront the brave Alpini and Bersaglieri in this mountain warfare nothing could be more eloquent. Simultaneously with this exhibition the Fine Art Society had on view a collection of pictures by a Serbian caricurist, Frano Angeli Radovani, who, in spite of occasional excesses, displays considerable power of pictorial invective.

PARIS.—Draughtsman and graver, Bernard Naudin is one of the most important of the younger school of contemporary French artists. On the eve of the war he had already come to be regarded as the next in succession to great leaders like Forain and Auguste Lepère. On the outbreak of war, being not more than forty years of age, he was called to the colours and sent to the Front with the men of his class. His artistic career may be divided into three periods.

For some score years he was content to remain an observer of every-day life and popular types. Coming himself from a family of workers—he is the son of a watchmaker of Châteauroux—he has known what it is to live in modest circumstances; he has mixed with and loved the poor, and he has been powerfully attracted by the picturesque



"LE RÉMOLEUR"

ETCHING BY BERNARD NAUDIN



"LA ROULOTTE"

ETCHING BY BERNARD NAUDIN

attributes of the destitute and of beggars and other species of nomads. His numerous drawings thus inspired perpetuate the great tradition of Abraham Bosse, of Jacques Callot and Goya. To this same category belong the two etchings here reproduced, *Le Rémouleur* and *La Roulotte*. Many others of his compositions are carried out with a much greater degree of elaboration than these, but all are the work of an artist perfectly familiar with the resources of the etcher's art, a knowledge of which he acquired by a close and assiduous study of the work of the Old Masters.

In time Naudin became an illustrator much appreciated by connoisseurs, and in the silence of his studio he composed on his own account several series of drawings heightened with colour. Two of these series are particularly remarkable—one of them consecrated to music and the other designed to illustrate the "Gold Bug" of Edgar Allan Poe. Neither series has yet been published, but a publisher of strong artistic leanings and one whose

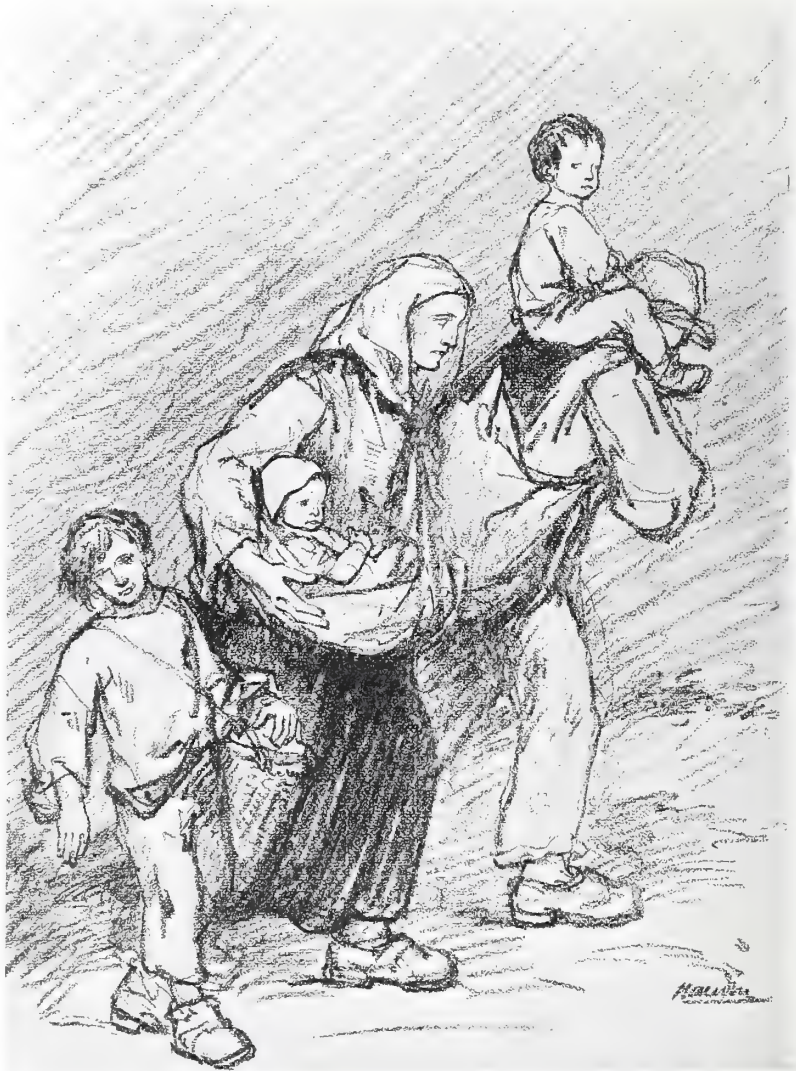
name is inseparably linked with Naudin's has arranged to bring them both to the notice of the public after the war. The artist's ardent imagination and profound sensibility have had full play in these compositions, in which the influence of the great romanticists may be discerned. To the same epoch belong numerous drawings made for various books and concert and theatre programmes (one of the most notable of these being a drawing for "Les Tisserands") and some poster designs. A certain melodramatic tone which is not always absent from Naudin's early work soon gave place however to studies of humanity, all the more impressive because seen and expressed in quite simple terms.

This was the stage he had reached when war broke out. He hastened to join his regiment, and shared alike the emotions and burdens of his comrades. He became a living witness of their calm, heroic courage, their kindheartedness and devotion, their soldierly ardour and prodigious tenacity.

On the leaves of his sketch-book, or even some odd scrap of paper, or the margin of a letter or diary, he recorded what he saw. Here we become acquainted with him in the third phase of his career. He has done with his humanitarian reveries. He has learnt to know and understand the soul of the French soldier, that is, France itself, and has devoted his crayon or his burin to its celebration. Doubtless many readers of this magazine have seen the posters which the French Government commissioned him to design for the ingathering of gold, the diploma issued by the Bank of France in exchange for the yellow metal, and the programmes he has designed for various schemes of benevolence. Without ceasing to be a soldier he has gone on with his work. The best of all these drawings are certainly those in which he has recorded his direct observations, sometimes with singular fluency of stroke and brevity of manipulation. One of these is the lithograph entitled *L'Exode*, executed during an interval of rest after the tragic spectacle of the retreat from Flanders, and to the same category belong a number of striking sketches, jotted down at random in the trenches. M. Helleu, after piously gathering together a collection of these slight notes, has had them reproduced in a small number of impressions for distribution among *amateurs*. They are indeed wonderful in the sense of movement and the heroic spirit which animates them. Unfortunately the soldier-artist had such an inferior crayon to work with that reproduction by the usual means is quite impossible. Still, notwithstanding their cursive and unfinished character, they reveal the hand of a great draughtsman. Practically all the artists who have painted war pictures up to the present have represented the

soldier in a state of rest, and Naudin, too, has occasionally got his comrades to pose for a composition, but it is his great merit also to have essayed to depict the soldier in movement as he emerges from the trench, advances at the double, throws himself down or creeps stealthily forward: and the result is very striking—it is war as it really is. A. S.

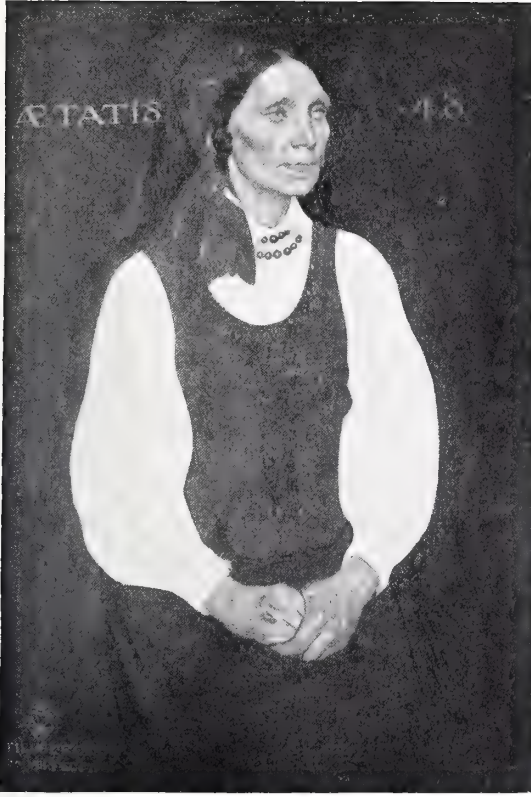
THE Paris Museums, which on the outbreak of war two years ago were all closed, have now for the most part re-opened their doors to the public. At the Louvre, however, only certain of the sculpture galleries have been re-opened, its most important possessions being still in the provinces. At the Petit Palais the tapestries of Rheims Cathedral are on view.



"L'EXODE"

LITHOGRAPH BY BERNARD NAUDIN

Studio-Talk



PORTRAIT OF A LITHUANIAN WOMAN
BY J. TILLBERG

MOSCOW.—Besides the many sudden perturbations and new arrangements which the great war has brought about in political and national affairs, it has also been responsible for many unforeseen effects in the domain of art. Among these it has afforded the Russian public an opportunity of becoming acquainted with the art of the Letts, which, in common with the cultural life of this sturdy peasant race in general, is of recent growth. Their home is in the Baltic provinces, and as practically the whole of this region has been drawn within the sphere of military operations, most of their artists have sought refuge elsewhere. Those who have settled in the Russian capitals have availed themselves of the opportunity to organise an exhibition of Lettish art, with results which have on the whole been extremely favourable. About a score in number, the oldest of them still in the prime of life, nearly all of them have attained to a respectable standard of technical proficiency. But though there can be no question here of diletantism, the group appears to be lacking in any strongly marked individuality, nor do their paintings reveal any conspicuously national character.

As a nation the Letts have been suppressed by the dominant German classes of the Baltic provinces, and naturally enough this newly developed art of theirs has been unable to escape the influence of German art. And this influence frequently shows itself even in the work of artists who have studied at the Petrograd Academy.

To this group belongs one of the best known Lettish artists, the landscape-painter W. Pourwit, who in past years has often figured at Russian exhibitions and was the subject of an article in this magazine in 1905. His collection of some sixty pictures revealed an artist of mature taste and with a warm love for his homeland, though his work here appeared a trifle monotonous. More versatile, and at the same time more eclectic, is Jan Rosenthal in his portraits and genre pictures, the somewhat superficial elegance of which often recalls the modern Viennese school. As a portrait-painter J. Tillberg attracted attention. Unequal in their pictorial qualities, his works nevertheless all evince



"STUDY"

BY J. TILLBERG



"KOORBAD AND SOOMPOORUS"
ETCHING BY R. SARRIN

*(Lettish Artists' Exhibition,
Moscow)*

Studio-Talk



SELF-PORTRAIT BY MME. ELENA KAMENTSEVA
(Society of Moscow Artists)

a complete mastery of form, particularly successful being his portrait of a Lithuanian woman and his study of a lady in native costume. J. Belsen and a few others stand for the *juste milieu* of Lettish painting, while K. Uban and R. Perle, the latter with a penchant for fantastic legendary motives, were interesting in their display of colour. And then there was J. Grosswald, now serving with the Lettish battalion; in a portrait-group, a water-colour sketch of Lettish fugitives, and a series of native costume studies he showed himself an artist of marked talent.

National characteristics were more pronounced in the graphic section, in which some of those already named were represented. The exhibits comprised some excellent lithographs by a deceased artist, T. Uhder, and two who are now working in Petrograd, E. Siewart and R. Sarrin, both of them masters of their mediums. The former showed an excellent etched portrait and various linoleographs, while Sarrin contributed a whole collection of his productions—book-plates and covers, posters, etchings and lithos, the chief items being five large etchings, part of a series illustrating Lettish myths. It is a pity that his power of composition falls below the high standard of his execution, which enables him to deal so easily and efficiently with such large plates. The best of these

etchings were two with Koorbad, the national hero of the Letts, as the subject. The exhibition contained a few pieces of sculpture which do not call for particular mention, but as a whole this initial display left one with the conviction that Lettish art has made a good beginning which justifies expectation of further success.

Ten years have passed since Victor Borissoff-Mussatoff's death at the age of 35 deprived modern Russian art of one of its most gifted representatives, and in remembrance of him the Society of Moscow Artists, of which he was a member, consecrated a special wall to a select loan collection of works by him at their twenty-second exhibition. These works, some fifteen in number, were lent by private owners in Moscow, and represented in more or less characteristic manner the peculiar genius of this talented painter. He belonged to that group of modern artists whose strong lyrical sensibility and decorative propensities are expressed *par excellence* in evocations of the olden times, and in this direction he created a genre of his own in which the painter and the poet mingled with felicitous result.

The transition from this artist to the living painters who showed at the same exhibition was somewhat pronounced, for Russian painting of to-day moves in a quite different direction. Among the customary exhibitors the work of J. Nivinsky showed a notable advance in the treatment of form and composition, especially two large paintings *Adam and Eve* and *Sleep*, while his smaller pictures, such as *The Sister of Mercy* (tempera) displayed decorative feeling in a marked degree. In the same group were to be seen some good still-life pieces by E. Krohn, a fine male portrait by L. Zak, some freshly painted studies of Finland by J. Chapchal, and some motives from Russian popular life by Mme. Simonovitch-Efimovka which might with advantage have been further elaborated. Among artists who strive for more intimate pictorial effects must be named Mme. Elena Kamentseva who besides an interesting *Self-Portrait* showed some excellent flower-pieces; also F. Zakharoff, whose portrait of a lady, however, failed to sustain comparison with his miniature portrait of last year, and Mme. A. Glagoleva, who showed some harmoniously toned landscapes and portraits. The landscapes of B. Kamensky made a good impression, and among other contributions calling for mention were the sketches of S. Noakowski, as fascinating as ever, decorative views of Capri by M. Ogranovitch, and various successful works by W. Favorsky, Mlle.

Studio-Talk

Goldinger, N. Zimaroff and others. Finally mention should be made of the sculptures of S. Erzya, J. Koort, and J. Efimoff, as well as the dry-points and linoleum prints of P. Pavlinoff.

With the death of Vassili Ivanovitch Surikoff, who died here a few weeks ago, Russian art has lost one of its most brilliant stars. The deceased painter, who was born in Siberia in 1848, came from an old Cossack family which settled in the district of Krasnoyarsk some centuries ago, and in his whole being as well as his talent one could discern traces of the deep earnestness and virile strength of Siberian Nature. After studying at the Academy in Petrograd Surikoff in the eighties of last century began that series of large historical paintings which made his name famous and earned for him a leading position in the hierarchy of Russian art.

If in general it is difficult to define in what precisely the national element in plastic art consists, yet in presence of Surikoff's masterpieces one discerns immediately their national character and their extraordinary historic import. This is true alike of the tragic atmosphere of *The Execution of the Streltsi*, of the deeply pathetic expression of *Menshikoff in Exile* and of the intense pathos of the *Boyarín Morozova* in which the great pictorial talent of the deceased artist, his perfect knowledge of Russian psychology, and his by no means theatrical power of dramatic expression were triumphantly asserted. His later works fell short of these, and in this respect he shared the fate of many Russian artists who having spontaneously attained a certain height are unable to maintain it for long. P. E.

AMSTERDAM.—
Holland has no
"Salon des Orientalistes" like
Paris, but nevertheless she
can boast of more than one

artist who has drawn inspiration from distant climes, such as Bauer, for example, with his etchings and water-colours full of mystery and fantasy; Philip Zilcken, at once painter, etcher, and shrewd art critic, and Legras, who died a little while ago in the very fulness of life—he was only 51. It is now some years since Legras came to Laren (where these notes are written) and settled down in this village of painters *par excellence*. He lived in a villa of good modern design which he built for himself, and here he enjoyed the pleasures of family life, but now, alas! he is no more, and the big house is empty. His canvases are to be found in many places, for his admirers were numerous, but quite recently the public were able to see at the Municipal Museum in Amsterdam a collection representing the different periods of his career.



"A STREET IN ALGIERS"

BY W. LEGRAS

Studio-Talk



"TOMB OF A MARABOUT, ALGERIA"

BY W. LEGRAS

Of French extraction—his grandfather belonged to Marseilles—Legras was brought up and educated in Holland. Early in life the young painter knew the need of money, and in order to maintain himself while studying at the Amsterdam Academy he earned a scanty living by making enlargements

and drawings of animals. About this time some "portraits" of horses which he executed attracted the attention of Mr. Westerman, director of the Zoological Gardens, whither Legras often resorted to sketch, and it was there that the young artist's liking for Oriental things took root. Thus it was



"EARLY MORNING ON THE RIVER CHELIF, ALGERIA"

BY W. LEGRAS



"THE SPIRIT OF THE WOODS"
BY EDWARD MCCARTAN

*(Pennsylvania Academy, 1916,
Widener Gold Medal)*

Studio-Talk

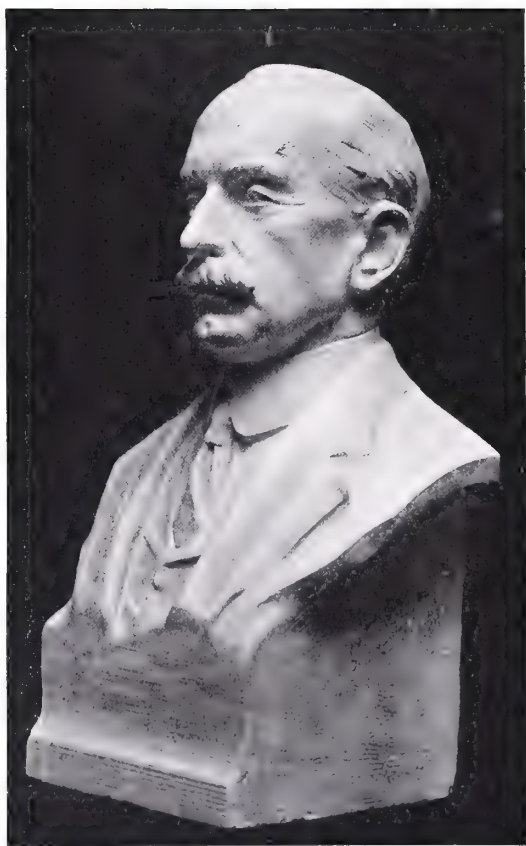


BUST OF FRANK DUENECK BY CHARLES GRAFLY
(*Pennsylvania Academy*)

that he penetrated the far-off realm of dream and fancy, not, as many others have done, through the gates of the imagination, but through his very real studies of camels, monkeys, elephants, and other beasts. In 1891 he took part in a pilgrimage to the Promised Land, and in the course of seven expeditions he visited successively Algiers, Bou-Sâda, Gardaia, Tunis, and Kairouan. His last picture, left unfinished, was a view of Gardaia in Southern Algeria, a region of which he was very fond, and where he was fêted by his friends the natives. This canvas with its strong contrasts of sunlight and shadow may be regarded as the synthesis of his aspirations. A faithful and conscientious observer, he perhaps analysed rather than felt what he observed, but his work in any case testifies eloquently to his ardent attachment to the lands of sunshine. By his death, moreover, we have lost not only an artist but a writer of no mean power, as his letters from Algeria to Dutch journals show.

F. Gos.

PHILADELPHIA.—As a manifestation of increasing interest in the plastic arts in America, the display of sculpture in the 111th Annual Exhibition of the Pennsylvania Academy was most convincing, not only through the large number of works exposed—over two hundred—but also through their originality of conception evolved from the modern point of view of life and its suggestions to the artist. Classic traditions seemed to have been almost completely ignored, yet there appeared no lack of that ideality which is an essential element of a really serious work of sculpture. A carefully modelled nude figure in bronze entitled *Spirit of the Woods*, by Mr. Edward McCartan, was awarded the Widener Memorial Gold Medal. A group by Miss Coleman Ladd, entitled *Peace Victorious*, showed some fine qualities, and very satisfactory both as to conception and technique was Mr. Chester Beach's marble group *Cloud Forms*. Portrait-busts abounded, many of them showing distinctive character, such as Mr. Charles Grafly's portrait of *Frank Duveneck*, the well-known



BUST OF EDWARD T. STOTESBURY ESQ.
BY AURELIUS RENZETTI
(*Pennsylvania Academy*)

Studio-Talk

painter, Mr. Samuel Murray's noble presentment of the leading local ecclesiastic, *Archbishop Ryan*, Mr. Edward T. Quinn's portrait of *Paul Haviland, Esq.*, a virile work, and Mr. Aurelius Renzetti's portrait of *Edward T. Stotesbury, Esq.*, Philadelphia's leading financier and art patron. A delightful bit of character was Miss Edith B. Parsons's little bronze figure *Turtle Baby*, and *Salome* was the subject of a very beautiful statuette by Mr. Paul Manship. Mr. Polasek's portrait of *Wm. M. Chase* was notably good. E. C.

CAIRO.—The world has heard much of Lord Kitchener the soldier, but there was another side to his activities which those who knew him in private life had many opportunities of seeing. He was a keen lover of beautiful crafts-work, and had a rare knowledge of old pottery, painting, and carving. During his régime in Egypt he took a great interest in education, but more specially in technical education and the work of the Department presided over by Mr. Sidney H. Wells, and he wanted in Egypt more technical and agricultural schools. Lord Kitchener above all else was anxious that the youth of Egypt should not be semi-Europeanised, and he strongly urged that the existing methods and crafts should be retained and developed as much as possible. His delight in the work of the native craftsman is difficult to reconcile with his reputation as an austere soldier and disciplinarian. It has often been the writer's privilege to see Lord Kitchener stand over a native wood-carver and watch with almost loving interest the skilful fingers guiding the modelling tools and carving some beautiful frame or piece of furniture.

In Egypt Lord Kitchener collected many fine old Byzantine icons, and he had his own ideas about framing them, and personally attended to the carving of the designs. He was always anxious that the style of pattern and the colour of the gold should be in harmony with the deep tone of the rich old paintings, and he would even work on them himself if the result did not at first satisfy him. I have seen him repairing an old gilded frame, and working, too, in the old manner, first applying the composition to the wood, then painting it deep red, and finally applying the gold which he would afterwards tone with varnish to any required shade.

Lord Kitchener was particularly fond of old carving, and collected some fine fragments in

different places, which were eventually worked into the design for the fine carved writing bureau now at Broome Park, his country residence in Kent. He followed the production of this piece of furniture with the greatest care. After spending considerable time arranging and rearranging the details of the design, he finally gave instructions for the carved portions to be carried out in plaster and submitted to him before they were executed in the wood. Some of the capitals were altered two or three times in the plaster stage before being finally accepted, and he would not allow the carving to proceed until he had seen the plaster work temporarily fixed in place on the carcase of the bureau, so that he might have an idea of its effect as a whole. The work was executed by students of the Arts and Crafts section of the Technical School, together with the carpenters of the Bulak Model Workshops, and took about three months to complete. It was carried out in Turkish walnut, and the few genuine old pieces of work were so skilfully copied and worked into the design that it is extremely difficult to tell which are the old and which the new parts. When the piece was finally delivered at the Agency, and placed in Lord Kitchener's study, he stood a long time contemplating it, and then said "I wonder what connoisseurs at home would think of this? It might be difficult to decide what period it belongs to. Perhaps we had better say it is an English Renaissance piece made in Egypt."

The merchants of the Cairo Bazaars have reason to remember Lord Kitchener. Accompanied by his secretary, then Major Fitzgerald, who was so largely responsible as master of the ceremonies for the success of the social functions at the Agency, he would often wander round the Khanel Khalili hunting for Rhodian china, old bronzes, Egyptian alabaster or early icons, and his searches were often rewarded with success. He knew the right things to buy, and I have often heard the remark from merchants: "That piece would not stay here long if Lord Kitchener were here." He had the great luck to obtain while in Cairo some fine old inlaid Arabic cabinets, and he had these repaired with scrupulous attention to the existing old work. He was delighted to find an Arab workman who was capable of carving the ivory details of the drawers, and the man is very proud of the fact that he satisfied Lord Kitchener's critical judgment. This craftsman, though an extremely slow worker, was an artist in his trade and had to be humoured, but Lord Kitchener knew how

Reviews and Notices

much could be done by judicious praise, and probably got more work out of the man than anyone else could have done. The native craftsmen realised that he could appreciate their art, and they admired him immensely, saying he knew more than they did about their work. It often astonished them at first that he could give them instructions even in their own processes, and he never failed to insist that repair work should be done in the old way with native methods and tools. He understood that the native turner can do more delicate work with his bow-string and his feet and hands guiding the cutting chisel, than is possible with machine lathes, and he regretted that the advent of machinery in the larger Egyptian towns often unfitted workmen for the more simple but more skilful processes in their villages. With the loss of Lord Kitchener Egyptian Art of to-day has lost a great friend, and it is with a sense of keen regret that these little reminiscences of his artistic life in Egypt are penned.

W. A. STEWART.

REVIEWS AND NOTICES.

The Great War: A Neutral's Indictment. One hundred Cartoons by LOUIS RAEMAEEKERS. (London: The Fine Art Society.) £10. 10s. net. Within the covers of this large folio volume is presented what is without doubt the most scathing indictment of Prussianism in practice that has ever been promulgated, and it is the more remarkable as emanating from an artist who is not only a neutral by nationality but is closely related by blood to the people whose rulers and leaders are here arraigned for their misdeeds. The son of a German mother, Mr. Raemaekers cannot be accused of antipathy towards the Germans as a nation, nor in studying successively this long series of cartoons—all of them, by the way, reproduced with unusual fidelity to the originals—do we find evidence of such antipathy; it is the Prussian spirit and the brutal code of ethics actuating it that he here holds up to detestation. And in regard to his methods as an artist it is gratifying to observe that he refrains from the questionable expedients resorted to by many caricaturists. Thus one notes an almost entire absence of physiognomical exaggeration from his drawings. His delineations of the Kaiser, the Crown Prince, and other prominent personages on the German side show very little deviation from the portraits of them with which the public are familiar, and even in such cartoons as *The Prussian* and *Seduction*, where the element of caricature is

employed with caustic effect to personify the spirit of Prussian militarism, the deviation from truth is certainly no greater than one used to find in the military cartoons of German comic papers, such as "Simplicissimus." Then, too, when symbolism is employed, the artist displays excellent judgment, and as a testimony to his courage and candour there are several cartoons in which he holds up his own countrymen to scorn for their indifference to the tremendous issues involved in the great conflict. What indeed impresses us most in these cartoons as a whole is the artist's deep regard for truth and his unflinching courage in espousing the cause of Justice and Right, regardless of the fierce animosity which his drawings have aroused in Germany. Technically, too, these cartoons are interesting. A few of them are drawn with pen and ink, but the majority are done with charcoal, to which water-colour has been added in varying degrees.

Gaudier-Brzeska: a Memoir. By EZRA POUND. (London: John Lane.) 12s. 6d. net.—The young sculptor who is the subject of this memoir was a Frenchman by birth but resided in England. He died taking part in a charge of a French regiment at Neuville St. Vaast last year. The expression of his undoubted gifts was we think embarrassed rather than helped by his connection with so-called "Vorticism." It was clear that he desired above everything to be free, to be instinctive. He desired the tradition of barbaric people, and believed that barbarism represented instinct. Apparently it did not occur to him that following instinct barbarism arrived at civilisation. In civilisation, he said, instinct is second to reason, forgetting that civilised conditions develop new instincts, and with them the need for refinement in expression. This memoir is without doubt the most important exposition we have had of the ideas for which the word vorticism is made to stand, but as a biography, it seems slighter and more obscure in detail than it need have been. There is no such place as Bristol College, where he is said to have held a scholarship; Clifton College there is, and Bristol University.

Jack and Tommy. Twenty drawings by F. C. B. CADELL. (London: Grant Richards, Ltd.) 5s. net. The twenty drawings of soldiers and sailors here reproduced in facsimile form part of a series which the artist exhibited in Edinburgh at the exhibition of the Society of Eight a few months ago. Very summary in treatment, consisting of a few bold black strokes, supplemented by a wash of colour in varying quantities, they are remarkably clever in their suggestion of actuality. The only fault we have to find is that Tommy's khaki is too yellow.

The Lay Figure

THE LAY FIGURE: ON NEW FIELDS FOR ARTISTS AND CRAFTSMEN.

"Do you not think that artists have been obliged hitherto to limit overmuch the scope of their practice?" asked the Art Critic. "Does it not occur to you that there are many directions in which the ingenuity and inventive power of the artist, and his capacity as a worker, could be usefully applied?"

"I cannot imagine that an artist would be much use in any kind of work which requires practical understanding," said the Plain Man. "He is too much of a dreamer, too unmethodical, to help in business affairs, and he has, if I may say so, a much too inflated idea of his own importance."

"You seem to look upon the artist as rather a worm," laughed the Man with the Red Tie; "but don't forget the proverb that even a worm will turn. It may be that under the new conditions forced upon us his turning is near at hand."

"Yes, and it may be that people are going to discover that there are many kinds of practical business in which his assistance will be of very real value," agreed the Critic. "I have, as you know, always protested against the popular misconception of the artist, and I do not consider that his idea of his own importance in the social scheme is at all exaggerated—therefore I want to see him doing his full share in the regeneration of his country."

"But how can a man regenerate his country by painting pictures or carving statues?" protested the Plain Man. "Something much more energetic than that will be demanded of us in the near future when we set about the task of building up our trade again and reorganising our resources."

"And do you not think that the help of the artist in this process of reconstruction will be worth having?" enquired the Critic. "Cannot you see what a number of ways there are in which his capacities can be utilised?"

"I confess, I cannot," replied the Plain Man. "It seems to me that art, which is after all only one of the ornamental accessories of life, will have to stand aside until all the vital questions of rearrangement are settled."

"Oh, good Lord! These dull business men!" cried the Man with the Red Tie. "Will they never learn how even their own affairs should be managed?"

"What has art to do with my affairs?" asked the Plain Man. "I have got along all right without it for a great many years."

"That is the pity of it," declared the Critic. "You and a lot more like you have got along without it so persistently that a very large part of the trade of this country has drifted abroad and fallen into the hands of our competitors. You have kept art so definitely out of your affairs that it has had to seek an asylum in countries which make the attack on our commerce an essential part of their policy, and in that asylum it is learning to fight against us."

"Another proverb: Hell hath no fury like a woman scorned," suggested the Man with the Red Tie. "As art is feminine what else could you expect?"

"Of course we might have expected it," returned the Critic; "but that is only another reason why we should try to amend our ways before it is too late."

"You would really imply then that I ought to drag art from her foreign asylum and take her into partnership," laughed the Plain Man. "How could she possibly be of any help to me?"

"In the same way in which she has been of assistance to other and much more astute countries," insisted the Critic. "There are numberless fields of activity available for art in the industrial world if you will open them to her, and her co-operation would greatly enhance your prosperity. Give her a chance and see how she will respond."

"And where, for example, do these fields lie?" asked the Plain Man.

"Great Heavens! They are all around you! Cannot you see them?" exclaimed the Critic. "Look at the toy-making industry: need the foreign artists always impose their taste upon us in that direction? Look at colour-printing: must we always be going abroad for that work because the foreign firms employ artists to direct it and we do not? Look at the trade in furniture and the accessories of the home: have we not men in this country who can design this sort of thing as well as anyone whom other countries can produce? Look at industries like the making of jewellery, the weaving of silks and other textile fabrics, the manufacture of decorative glass and ceramics, and so on *ad infinitum*: can we not reach in them an art standard which will not only secure to us the entire command of our own markets but will at the same time assure for us a leading place in the markets of the world? By snubbing art you are killing trade."

"Well, perhaps there is something in that," conceded the Plain Man. "If you put art as a business proposition, it may be worth thinking about."

THE LAY FIGURE.

The Art of David Karfunkle



ATLANTIS

BY DAVID KARFUNKLE



DRAWING

BY DAVID KARFUNKLE

THE ART OF DAVID KARFUNKLE BY WILLIAM B. M'CORMICK

THE history of Art has always been marked with the spirit of unrest that is paralleled in the history of Man. At their best these phenomena are but strivings toward a finer achievement, in the one case of expression, in the other of a betterment of the social state. And always they have been starved by disturbances that we are apt to call revolutions. In the case of Man these often have tragic consequences; but it is impossible to look backward over the story of civilization without realizing their ultimate results have been for the best. In the history of Art these revolutions have never been attended with such grave results; and one may well wonder if the ends achieved by some of them were worth the vocal violence and outpouring of the literature of vituperation always attending them.

For the past twenty years we have been witnessing some such Art revolution that began with the revival of design as design in the Art Nouveau of Vienna and which has degenerated, through several notorious phases, into the varied forms of

The Art of David Karfunkle

expression that, for the sake of brevity, I will call Post-Impressionism. The basic idea of the Art Nouveau was eminently a good one. Its results have been of the very best, influencing almost every phase of Art that touches man most nearly, in the adornment of his home, of his attire, of his pleasures—as in his sports and in the theatre. Everywhere there has been a marked improvement of design. And Man and Civilization have both profited thereby. But the record of Post-Impressionism is not so fine or so excellent in its results. Born of a vulgar desire for such notoriety as may be reward of the bizarre, based on forms borrowed from the crudest arts of the savage or early adolescence, it has left in Art's cup only the bitter taste of dregs. It is obvious to all who study the passing phases of Art other than in a superficial way that the vogue of Post-Impressionism has passed. All that remains are the works it produced which Time, with its unerring taste in selection, can be counted on to obliterate.

Art is long, says the proverb; but that is only one of its attributes. Art also has the quality of rising out of the mire into which some of her false devotees misguidedly pulled her down. One man is usually the force that places the Statue on the pedestal again. And I do not think it too much to say of David Karfunkle, lately come back to us in the United States from France, that it is he more than any new spirit in contemporary American art who is to perform this service. For he has brought back with him (as his exhibition in the gallery of the Berlin Photographic Company in New York and the photographs of his paintings reproduced here show) the sweet, pure nobility of that classic art which is based on a profound knowledge of and sympathy with life.

It is impossible to look at Karfunkle's work, either in the originals or these reproductions, without realising that life is his only concern. And I do not use that word in any recondite sense. If you will apply it to two such paintings as his *Sunning* and *On the Rocks*, you will understand what I mean. Who but a profound student of life could so charge his canvases with the very spirit of youth as Karfunkle does in these pictures. This sturdy lad of his perched on top of a rock by the water's edge is the very spirit of impish youth; and he has filled the second canvas, the lads climbing around the face of a great mass of rock rising from the sea, with the vivid colour of romantic adventure that is the very

soul of the nature of youth. You feel the thrill in their hearts, the wild tremours over the created prospect of meeting some dragon or pirate just around the corner. This is, indeed, the very golden age of adolescence!

Life of quite another kind lives in Karfunkle's pictures such as the *Ariadne*, *Pomone*, and *Atlantis*. Here the note struck more firmly and more resonantly, I feel, than by any contemporary hand, is that of the life of the body. These superb young feminine figures appeal to you at once through the very livingness of their rounded forms that are not structures of pigment but of flesh and blood and bones. Indeed they are so living, compared to the nude figures that are the fruit of the more modern schools, that one is disturbed until one finds the cause of this emotion. It is because they possess the qualities of perfection only associated with the greatest sculpture. And if this makes for the posture of a riddle its solution can be found in this circumstance: When Karfunkle went abroad to study, for the second time in 1911, he worked for a year under Bourdelle, greatest of living French sculptors. What he gained in knowledge of the human form in that rich twelve months you see translated here in terms of paint. And the marvel of it is you forget the medium in the reality with which he clothes the pattern of his design.

Now life itself may become a very commonplace thing as the Realist convinces us in all his works. It is when it is touched by the gayly-hued colours of romance or the glamour of classical legends that it wears its brightest face for us. And it is because both the romance and the glamour of life and legend shine out of these canvases that they thrill the spectator, move him as if some gay marching song or passion-touched melody flowed through the porches of his ears.

Life quickens to life at the sight of the paintings by Karfunkle, through the perfection of their forms and through the resonant colour that is at his command when he places on his canvas an exposition of some contemporary incident as his lads bathing, in his French landscapes or in a view of the Luxembourg Gardens. Over the legends out of Greek mythology there hangs a light of a different texture, brilliant yet seemingly remote from our workaday world. This he reveals to us with something of that spirit of abstraction many believe the be-all and end-all of Art. And this same spirit of abstraction finds an

The Art of David Karfunkle



BATHERS

BY DAVID KARFUNKLE

even fuller expression in his many drawings of the nude figure. Out of the hundreds of these studies he has made, fifty-seven were shown in his recent exhibition in New York City. I know of no living artist who has made such superb drawings as these. They carried me back, for comparison, to the great men of the Italian Renaissance, whose drawings must always stand as the supreme test of knowledge of the human figure and the power to express that knowledge in line.

This mastery by the artist of design and medium is no recent acquisition, was not come by easily. He began his studies in the schools of the National Academy of Design in the early '90s of the last century and in 1897 he went abroad to Munich where he studied under Herterich and fell under the spell of the German romantic school as expressed by such men as Böcklin and Stuck. For three years he wandered up and down the

Continent, studying the works of the great figures of the past out of whom Ingres emerges as the one master he remembers most vividly and with the most ardent admiration.

He supported himself then, and for eight years after he returned to New York (in 1900), by making stained glass, anatomical drawings and doing illustration work. I can recall, even after this lapse of years, one of his canvases of that period that was shown in the Academy. It was like the painter himself, grave, thoughtful, charged with seriousness of conception and achievement. The sunlight of material appreciation had not shone on his life in those days. That was to come.

In 1908 a man came into contact with David Karfunkle, through his art, who had the vision to see the solid merit there was in the painter's work and the future it held if it was warmed by the sun of material ease. This man has shown

The Art of David Karfunkle

in the world's affairs the extent and the quality of his imagination, the farsightedness to see beyond the present and of what could be made of men and things once they were given the opportunity, once they were given the proper direction. This man was Mr. Frank A. Vanderlip who first tested his judgment of the artist by giving him a commission to paint a mural decoration for the nursery of his children. The mettle of the painter

drawings or etchings—for he has worked with the needle on copper too—is there a sign of the pedant. One comes away from an exhibition of his pictures filled with two vivid impressions: one of the knowledge that has gone to their making, the other of the fact that here is a man who is concerned with life, not in its affected modern art jargon sense, but as it comes from its Maker.



ARIADNE

BY DAVID KARFUNKLE

assayed up to the standard Mr. Vanderlip had set. And he gave David Karfunkle commissions that enabled him to go to Paris where he has lived and studied and worked from 1911 until the spring of this year.

Out of this meagre personal record one fact emerges. This is that "work and work and more work" has been the guiding rule of Karfunkle's life. Its fruits show in every line he draws, in every brush stroke of colour he puts on his canvas. Nowhere in any of his paintings, pastels,

Now David Karfunkle has come back to the United States to discover what fortune "awaits him beside the stove." It is to the credit of art-loving America that it speedily found him out and gave him a warm welcome of appreciation, praise and (what is more to the point) bought most of his paintings. It is to be hoped he will stay among us. For his is a spirit that will enrich our native art, since it is wholesome, genuine, charged with that quality our younger artists need most, sincerity.

Arts and Crafts in Church Ornamentation



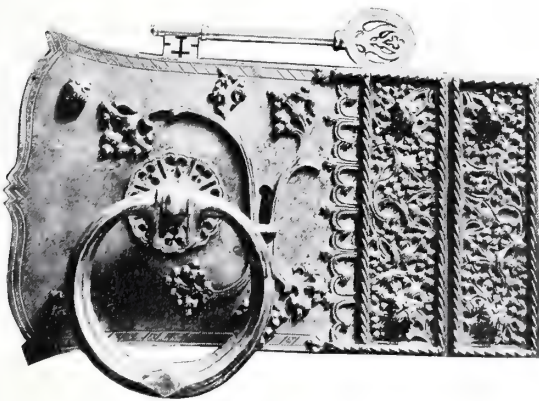
HIGH ALTAR, CHAPEL OF THE INTERCESSION, NEW YORK

BERTRAM G. GOODHUE, ARCHITECT

ARTS AND CRAFTS IN CHURCH ORNAMENTATION BY THOMAS RAYMOND BALL

IN the coming exhibition of the National Society of Craftsmen in the galleries of the National Arts Club next December, there will be a special section devoted to the Arts of the

Church; and it is intended in this article to call the attention of the art-worker and craftsman to some of the opportunities that await him in the ornamentation of the fabric of the church. From the earliest days the church and the arts and crafts have been inseparable, for it is only natural that the finest work, the most difficult as well as the most beautiful, should be lavished on the House of God, and that therefore the most expert workman and the most gifted designer must be employed. He, in his turn, must give not only his time, his labour, and his knowledge of his craft, but he must put his whole heart and soul into his work. Because of this those fragments of the glories of the ages of faith that have come down to us are so incomparably beautiful. The necessity for well-designed and finely executed work is even more apparent at the present time. A great cathedral is slowly rising to crown the heights of the greatest city in the new world. A massive church takes its place nobly among the high buildings and magnificent shops of that city's finest avenue. Other great churches are being



LOCK FOR FIRST BAPTIST
CHURCH, PITTSBURGH

EXECUTED BY
SAMUEL YELLIN

Arts and Crafts in Church Ornamentation

built and in their decoration and furnishing are endless opportunities for the artist and craftsman.

The essential elements of church decoration—as of all decoration—are form, colour, and design. These are controlled by traditional customs of the church, which through centuries of use are found to be both practical and beautiful. The mediums through which the artist may express himself are many. One finds stone, wood, plaster, glass, the baser and precious metals, jewels, textiles, and pigment blended and welded together to form a great and glorious unit. Setting aside the structural parts of the church building, we will consider the ornaments of the church: the furniture, utensils, and apparel necessary for the proper performance of its services.

The principal object in every church—the one essential thing—is the altar. It is the holy of holies, around and upon which should be lavished all that is most beautiful and precious. Although the altar itself is by ancient custom without ornament, its front is covered with the antependium or frontal, of the correct colour, which may be of metal (some of the medieval ones were of gold plates with jewels and enamel work), or of wood carved and embellished with gold and colour, or as is more usual of woven stuff with embroidered or applied decoration. The high altar of the Chapel of the Intercession, New York, shown in the illustration, is a very beautiful specimen of a modern American altar, and is most unusual both in conception and treatment. Imbedded in the front of the altar, held in place by a vine of gold against a black ground, are stone relics of the sanctuaries of the Christian faith; in the centre is a fragment of rock from Calvary, also one from Bethlehem, while on either side—



FONT IN ST. THOMAS' CHURCH,
NEW YORK

BERTRAM G. GOODHUE, ARCHITECT
WOODWORK BY IRVING & CASSON
PANELS BY THOMAS WATSON BALL

the fruits of the tree as it were—are pieces of stone from the great cathedrals of the old world. The chalice and paten must be of gold or silver and, together with the other altar plate and the altar-cross and candlesticks, may be exquisite specimens of the metal-worker's art, though very beautiful crosses and candlesticks can be made of wood carved, gilded and treated with colour. The desk for the altar book is preferably of wood, as metal is apt to scratch and mar the elaborately bound book, a very fine example of which is to be seen in the altar book of Saint Clement's Church, Philadelphia.

The communion rail dividing the sanctuary from the choir may be of solid stone, metal, or wood, or two movable kneeling benches may be used instead. Opportunities for elaboration are again found in the seats for the choir. There may

Arts and Crafts in Church Ornamentation

be separate stalls for each with intricately carved canopies and misericords, or the lower rows may be continuous benches with carved ends. The old custom of having the clergy sit in returned stalls facing the altar has happily been revived. Not only is it better liturgically and acoustically but much more pleasing artistically. Another heritage of the early church which we are seeing more often is the screen separating the chancel from the body of the church. It is usually surmounted by a crucifix with attendant figures of Saint Mary and Saint John, and is frequently carved and decorated in polychrome. In the decoration of the pulpit and lectern, usually placed on opposite sides of the nave—are great possibilities for imaginative treatment. In the stone support for the lectern in a New York church are carved two figures—one with eyes bound and hands tied representing the Old Testament—while the other, the New Testament, holds a shepherd's crook and a newborn lamb. The casing for the organ is another interesting problem for the designer. Many of the medieval ones were both carved and painted, and a distinctive feature of the Spanish cases that has recently been effectively used is the massing of clusters of small trumpet-like pipes.

The font, together with its cover, should be rich in symbolic ornament. In the accompanying illustration of the font in Saint Thomas' Church, New York, many of the crafts combine to produce a remarkably handsome effect. The font itself is of stone, the actual bowl of beaten copper overlaid with gold and out of wood is carved the cover with its elaborate canopy and eight doors folding around the octagonal font. The outside of these paneled doors is carved in varying forms of the linen fold motif, the inside being encrusted with gold and painted with representations of the Virtues, each with its symbolic

colour and appropriate emblem. These doors swing out on either side, thus forming an effective and beautiful background for the minister officiating in the baptismal service.

Though hardly under the classification of ornaments, a word might well be said on the subject of church hardware. In the church of the Middle Ages these necessities—the door hinges, locks and keys, were frequently among the most interesting features of the church fabric, rich in symbolic design and masterpieces of craftwork. An interest-

ing modern example is found in the hand-wrought lock for the Pittsburgh First Baptist Church, shown in the illustration.

In the working of the vestments of the church ministers, the three principles of decoration guided by church tradition again assert themselves. Through form and design fullness of material and long lines give dignity to the wearer, and by the symbolic use of colour, the festivals, fasts, and seasons of the church year are emphasized. While exquisite embroidery on beautiful fabrics doubtless represents the ideal, very beautiful and satisfactory results can be obtained with inexpensive materials. The cope shown in the photograph, one of a set of vestments made for use in Saint John's Church, Roxbury, Mass., is



A COPE

DESIGNED AND EXECUTED BY
THOMAS RAYMOND BALL

of light green poplin stencilled in golden yellow. The orphreys and hood are of blue velvet and the blocked fringe is golden yellow and blue. The lining is of linen a tone lighter than the velvet.

Though the individual artist and workman must be given freedom in the treatment of his work, it must not be forgotten that they must be subject to the architect, the master mind who is responsible for the unity of the whole. By the recognition of these facts such churches as the new Chapel of the Intercession are built, complex in detail but so balanced that the essential oneness of the fabric attains almost to perfection.

THE ANTIQUE GREEK DANCE

BY TROY KINNEY

THE publication in English of Emmanuel's work fills a distinct want. For years, in its original French form, the book has been recognized by students of the dance as one of the few substantial contributions to the subject. In its special field, indeed, it stands alone. It has been much sought even by non-readers of French, for its diagrams and illustrations. The translation will greatly widen its scope among students of the dance, whether with view to enriched performance or intelligent enjoyment.

The work has as its dominant motive the tracing of the derivation of modern steps to their antique sources; and the quest of these origins leads into paths as interesting to the decorator, the art-lover and the archaeologist as they are to the dancer, ballet-master or connoisseur of dancing. The records of the primitive steps are found in Grecian statues and ceramic decorations. The latter are classified into periods, with simple statements of the characteristics of each. That many, perhaps most, of the steps of the ballet to-day were practised at least a thousand years before the Christian era is clearly demonstrated. Steps have lasted where edifices and civilizations have crumbled, languages passed into disuse.

The author's discoveries are even more interesting now than when he recorded them, some twenty years ago. Since that time there has risen up a new school of choregraphy; a school which, assuming the mantle of the ancient Greek, purports to disdain as non-Hellenic artificialities all steps and postures that are not commended by ease of acquisition. The more thoughtful of the barefoot sorority will observe with interest the author's proofs that the turn-out of the feet and the position on the toes was used by the

early Greeks when they thought the occasion fitting. Also that pure pirouettes, the arabesque, the entrechat, and many other resources damned by to-day's restorers of antique choregraphy, were as well known to dance-loving Athens as they are to the ballet enthusiast of to-day.

Comparison is made between the use of the hands in ancient and modern dancing; the one employing them constantly in mimetic expression, the other confining them (relatively) to the uses of abstract decoration. Whether or not the latter is a disparagement is, of course, a question of point of view, and one which the author leaves open. He also finds that the schooling of ancient dancers, cultivating acting and dancing together, failed to develop the precision that characterizes

the work of the modern. Modern dancing, at the time the book was written, meant the French ballet, in which consideration of form undeniably restricted expression. The emancipation of the Russian ballet from those restrictions was to come a few years later. It is notable that the decorations reproduced in Emmanuel show more than one theme that Russian dance arrangements have made



ANCIENT GREEK PAINTED VASE
(MUSEUM OF THE LOUVRE)

familiar. Along its lines, the book leaves nothing to be desired. To Emmanuel's proofs of his very interesting theories confirmation may be added by the fruits of future excavations. The same sources may add to the range of antique steps that he records. But the future can produce nothing to impair the value of his conclusions. They are based upon drawings and statues which he depicts and analyzes. The diagrams and descriptions by whose means he exemplifies a given step are complete, explicit and correct. If a flaw may be picked in a work of such merit, it is in an excess of honesty which prompted the translator to render the names of steps into English.

THE ANTIQUE GREEK DANCE: AFTER PAINTED AND SCULPTURED FIGURES. By Maurice Emmanuel, Doctor of Letters and Laureat du Conservatoire. With over 600 Drawings by A. Collombar and the Author. Translated by Harriet Jean Beasley. 8vo. Cloth, \$3.00 net. JOHN LANE COMPANY, NEW YORK.



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(Continued from page 12)

the regrets of many students who have limited their work to a narrow line only at the start.

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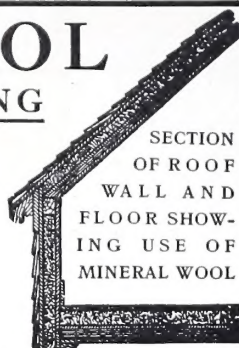
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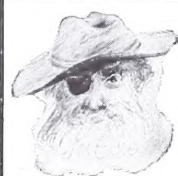
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to continue the serious study of art in the delightful winter climate of Southern Cali-

fornia. The school enters upon its third year on October 2, 1916. It is under the auspices of the Pasadena Music and Art Association. The director of the school is C. P. Townsley, who was formerly director of the London School of Art and for many years was associated with Wm. M. Chase in the management of the Chase summer classes. Students may draw and paint from the antique, still life, the costume model out of doors and in the studio and from the nude model. There are also classes in composition and illustration. The school is beautifully located in Pasadena in its own building and is thoroughly equipped for its work.

MODERN ART SCHOOL

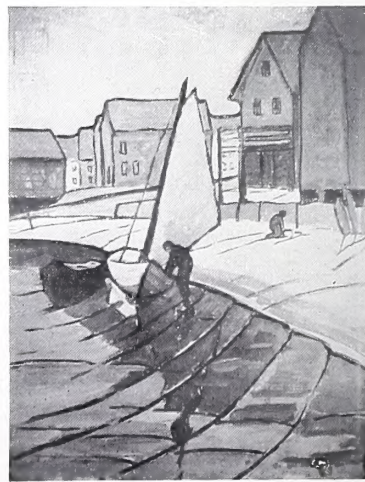
The Modern Art School will open its winter term at 72 Washington Square South, New York City, on Monday, October 2, following the closing of the summer session at Provincetown on September 30. In addition to the regular classes in painting, sculpture and wood-block printing, an added class in design and embroidery, under the direction of Marguerite Zorach, has been successfully established and will be continued during the winter. Another new class will be that of practical dress-making from designs worked out by the students.

The directors of the school encourage all students to do individual or collective research work in the art field in addition to the regular class work. It is believed that

school plans also to inaugurate a series of exhibition talks by the interesting advanced workers of the city. This will be carried out on the "one-man show" plan with an informal discussion by the artist exhibiting. It is hoped that in this way a clearer vision will be given students as to what the artist is working toward and how he carries out to its completion the thing that has inspired the work. These talks and exhibitions will be open not only to the students of this school but to every interested student in the city and especially to those who may be seeking to find out what the underlying principles of this new movement are.



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